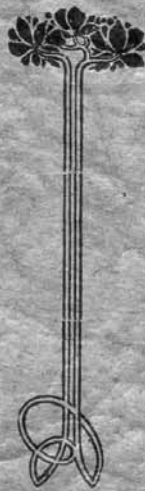
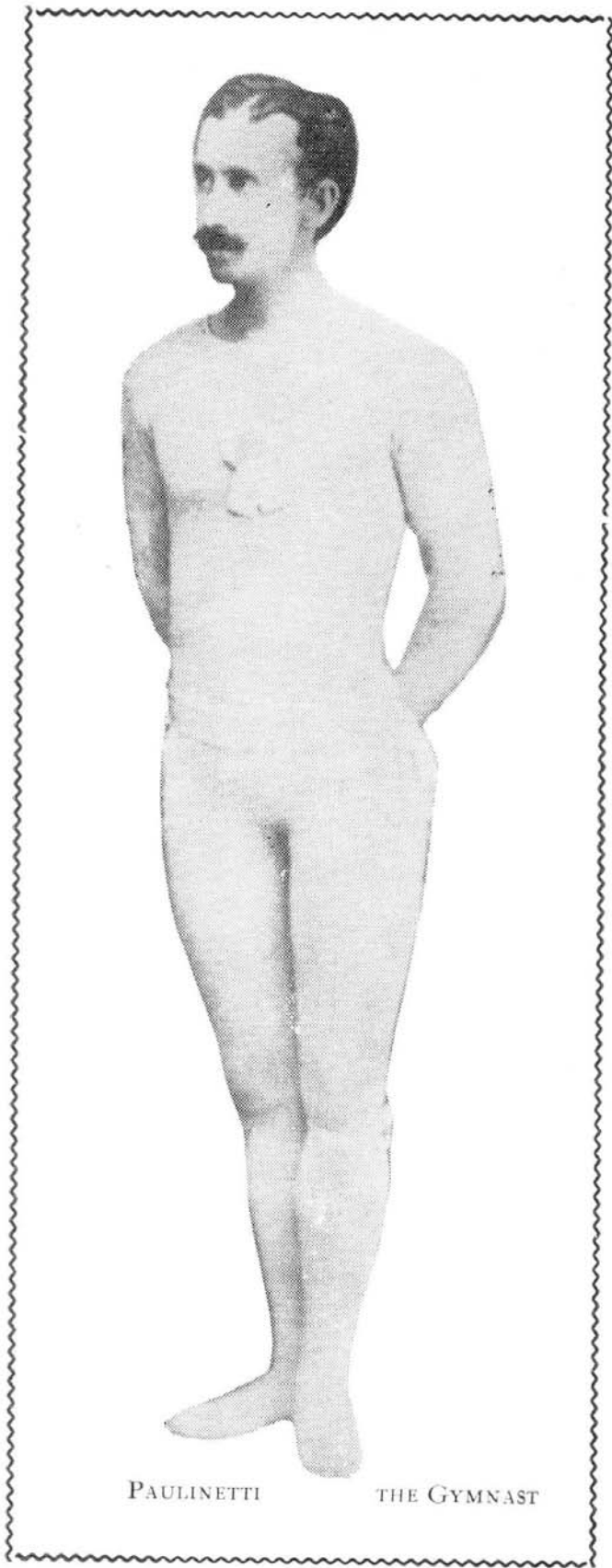


THE
TRUE ART AND SCIENCE
OF
HAND BALANCING



BY
PROF. P. H. PAULINETTI



PAULINETTI

THE GYMNAST

The True Art and Science

OF

Single Hand Balancing

AND

Hand-to-Hand Balancing

THE FIRST AND ONLY TEXT BOOK EVER WRITTEN ON
THIS SUBJECT

An Elementary and Highly Advanced Treatise on All
Branches of This Art

By

PROF. P. H. PAULINETTI

Master Mind on This Subject; Also Classic Acrobatics,
Gymnastics and Eurhythmics.

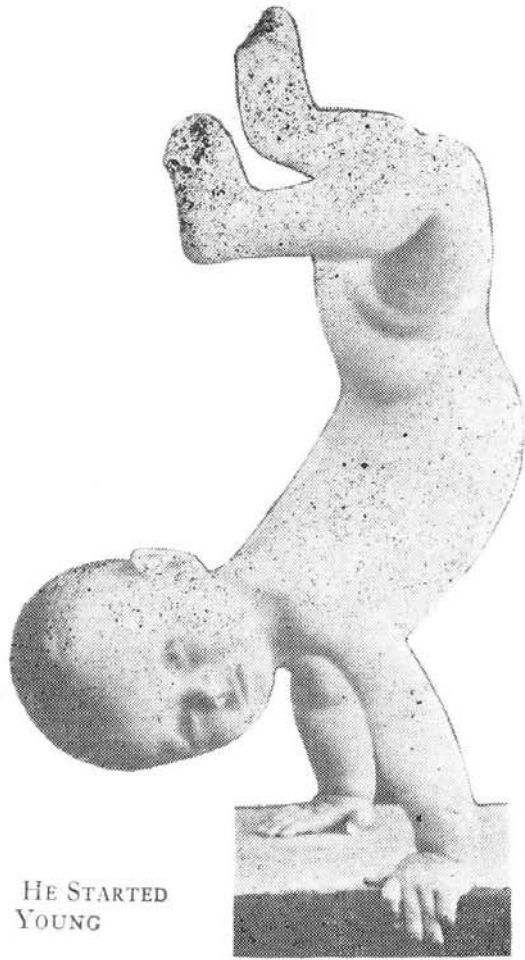
Teacher of Many of the Greatest Artistes of the **Time.**

1931

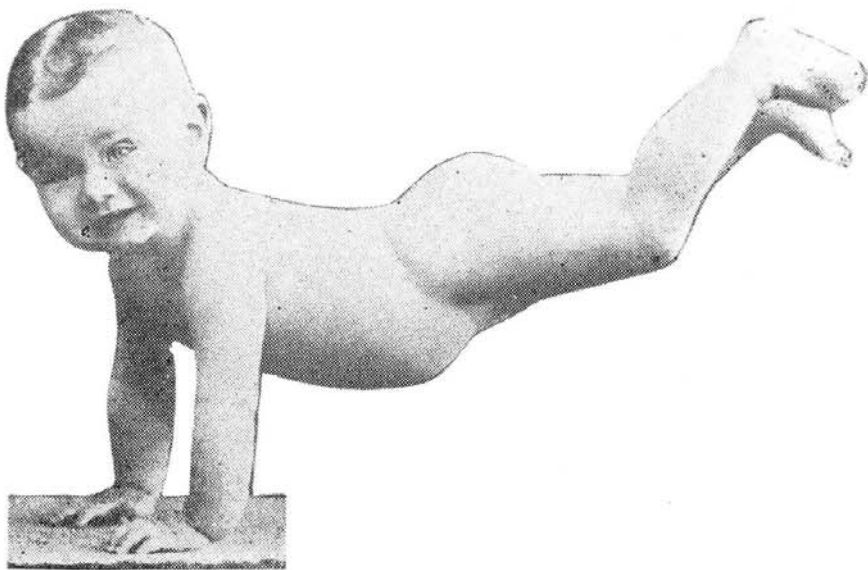
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Privately Printed in U. S. A.

THIS VOLUME IS DEDICATED TO
ALL, BOTH MALE AND FEMALE,
WHO MAY DESIRE TO BUILD UP A
BEAUTIFUL BODY AND CLEAN MIND,
By THE PRACTICE OF GYMNASTICS.



HE STARTED
YOUNG



THE PLANCHE



PROF. P. H. PAULINETTI

INTRODUCTION

When a person takes up the study of any of the different branches of acrobatics or gymnastics, it is only natural that they should like very much to receive instruction from a master, who they know to be the highest authority on the subject they wish to follow.

This volume will reveal to the student all the short cuts, and all the advantages that the science of the subject has revealed to the author, from a life-time study of the subject. This book is compiled not only for the beginner, but for those who are highly specialized artistes in this particular line as well.

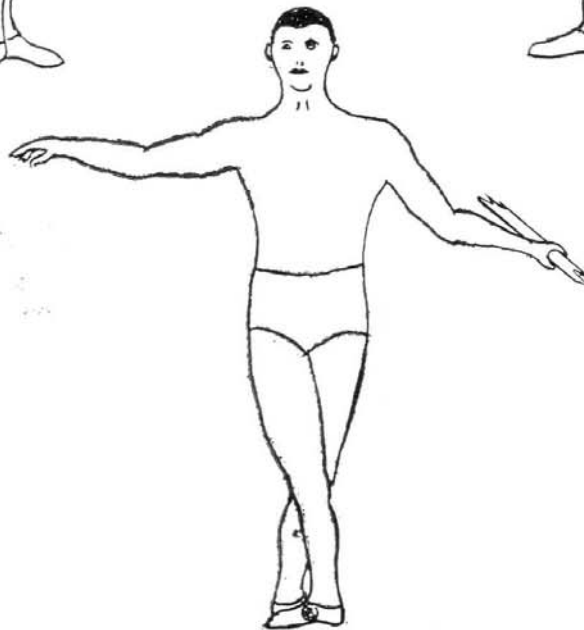
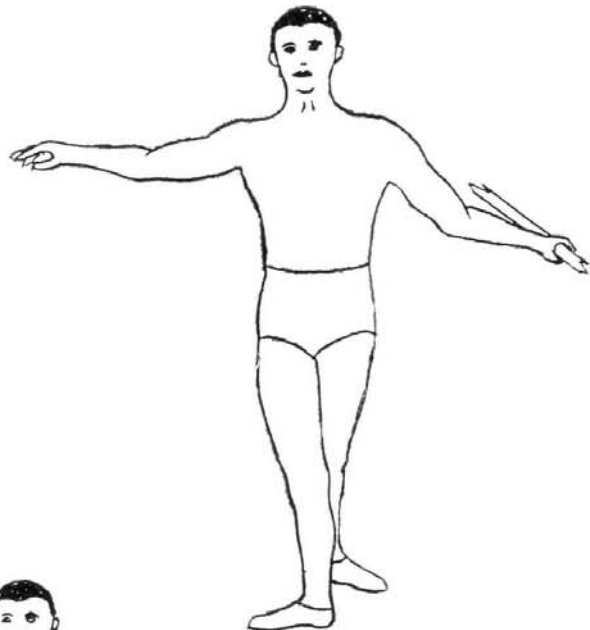
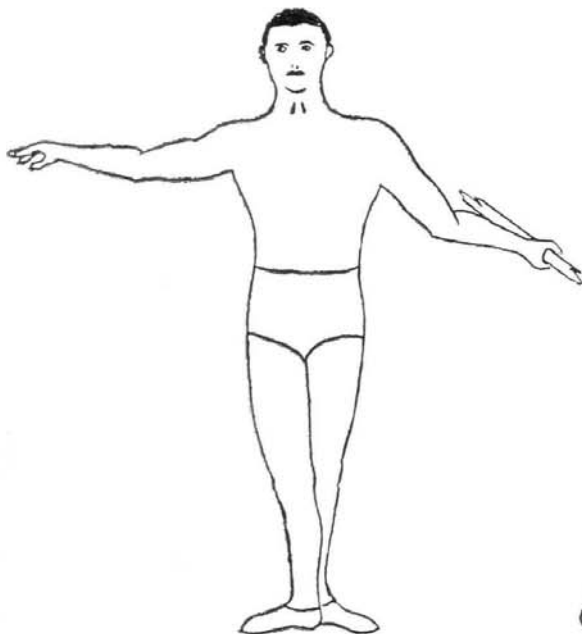
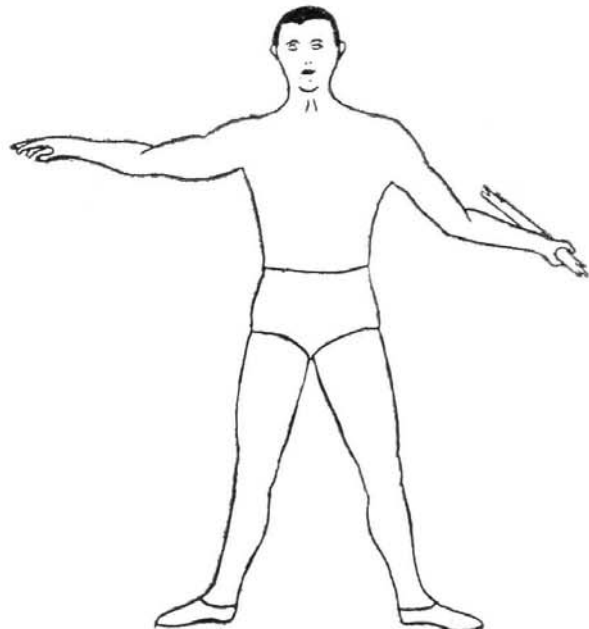
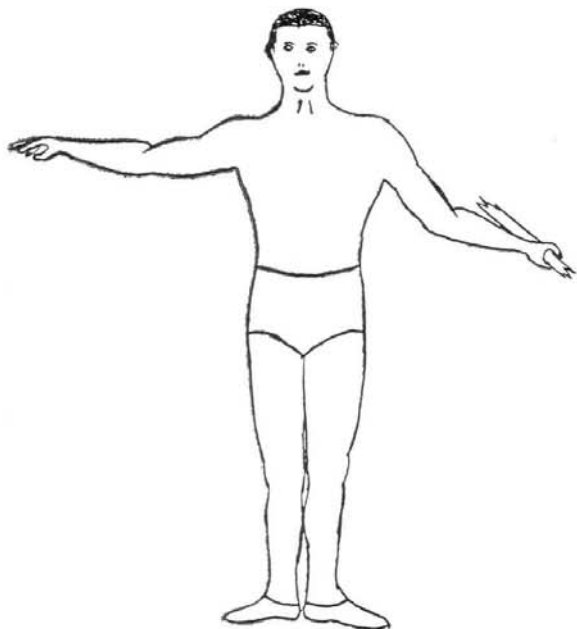
By strictly following the explanation as to the positions and tempo, leading up to the execution of the small as well as the great feats, will save considerable time in their accomplishment.

The reason for professionals going ahead so much faster than the amateur is, that they go at it in a business-like manner, and stick to it every day without letting up, until they have accomplished the feats they desired. Besides, those who are real artistes in acrobatics and gymnastics go through a process of loosening up before commencing their general routines.

To give a clear idea of the preliminary practice which is such a great help to the beginner, I will quote from a magazine article I wrote about the training and accomplishments of one of the World's Greatest Gymnastic artistes as follows: "This early training consists largely of what is known in the profession as, the turning out of the lower limbs. The legs, body, arms and head are trained to work in unison, by methods taught in the higher class of ballet dancing."

This special training is the preparatory stage in the development of a superior artiste. Later, by blending this turning out process with the learning of gymnastics, the performer has the inestimable advantage of having a complete mastery of the proper positions required in any new feat. The proper training of the lower limbs is just as essential as the proper training of the body and arms; and, this is true even though all the feats are done when hanging by the hands.

The correct management of the lower limbs is one of the marks of the finished performer, and for this reason any expert on seeing a person perform, or even start to perform a gymnastic feat, can immediately tell whether or not the person has had proper, or technical instruction. It is not necessary to do ballet dancing, but just the exercises mentioned here, that expert circus riders use, which enhances their grace and buoyant carriage so beautifully.



THE LOOSENING UP EXERCISES.

No fancy terms or literary flourishes will be used in these explanations, or in describing the different feats as we come to them. The first five positions in ballet exercises, is what I have referred to as the loosening up exercises as follows:

FIRST POSITION: Taught at the side bar (or parallel bar slightly higher than the hips). The back of the heels are placed together, and toes pointed out direct sideward. The body is held perpendicular, while the knees are bent into a sink as far down as possible, then rise up onto the ball of each foot as high as possible. This completes the downward movement. Then the feet are returned flat, and the knees straightened up to the standing position. This completes the first movement. (Great care should be taken to see that the body is kept straight up and down in all of the five exercise positions.)

At first the pupil should have twelve counts in each exercise; that is, twelve dips, in continuous movement (down and up to count one). The number of counts, twelve, applies equally to each of the five positions.

After the first twelve dips, turn half way around and grasp the bar with the other hand and repeat the exercise.

THE SECOND POSITION: Is the same as the first, except that the feet are placed apart fourteen inches (from heel to heel), then the same dips are used as in the first position.

THE THIRD POSITION: The feet are turned out the same as in the two previous positions, with each heel just at the center of each foot, (one foot in back and the other in front). The same dips are done, and reverse.

THE FOURTH POSITION: Feet fully turned out the same as in the former positions, placing one foot about twelve inches in front of the other (heel and toe on a straight line with the other), then the dips as before, and reverse to the other side.

THE FIFTH POSITION: Feet fully turned out, one foot in front of the other, with toe to heel and heel to toe, using the same dips and reverse.

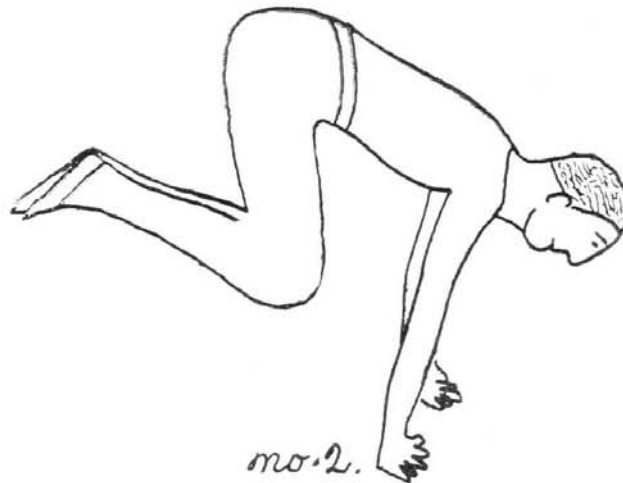
Naturally, the beginner will not be able to turn out at first completely, so they turn out as far as they can, until they practice enough to turn out completely.

Keep strictly to the uniform positions, and much time will be saved in learning, not only these positions, but throughout the progress of the entire study.



THE HAND BALANCE

Unless you can do a hand balance reasonably sure, start by using a wall for protection from falling over on the back. Stand erect, chest held high, head natural, left foot turned slightly to the left; place the toe of the right foot against the heel of the left, turned out slightly to the right. Start the body downward from the hips; as the body starts forward, the right foot leaves the floor, in an upward and backward circle toward the head. At the same time the left knee bends until the hands are placed on the floor, turned out the same as the feet, just at the width of the shoulders, not more than about fourteen inches in front of the left foot. (Do not reach out in front, but allow the arms to hang loose, and spread the fingers and thumbs wide apart as you lay the hands on the floor.) Just as the hands reach the floor, step off the floor with the left foot, with a slight push, and keep the head well back, the chest high. It is better at first to allow the knees to bend, allowing the feet to hang, instead of trying to keep the legs straight; it is easier, and reduces the chances of falling over. Try to stay as long as you can on the hands each time, to acquire endurance, allowing the feet to touch the wall lighter and lighter, until you can feel a balance. The arms should be kept rigid and stretched as far as they will go.



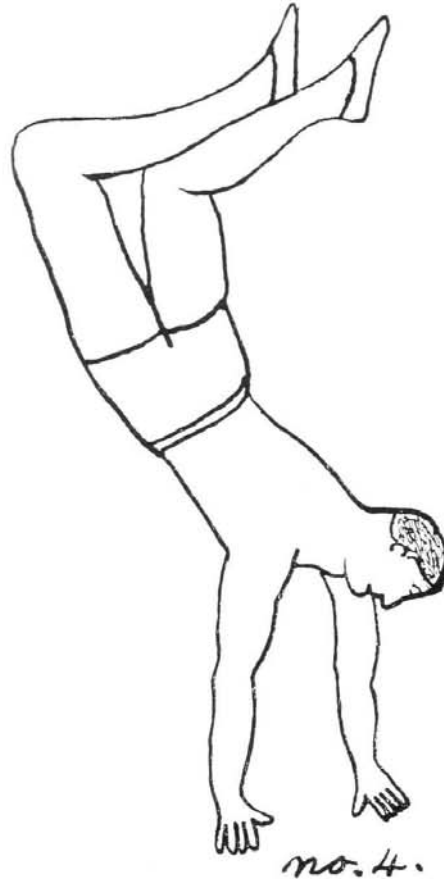
THE HAND BALANCE EXERCISE.

(ESPECIALLY FOR THE TOP MOUNTER, also for the man who may wish to do a single hand balancing act.) Lower down into a squat position, keep the knees close together; place the hands on the floor slightly turned out; lean forward until all the weight is supported by the hands, then draw the knees up to the chest, and balance in this position and try to press up a little, then lower down, keeping the feet off the floor, and press up again. Each time try to press up a little higher, until you can straighten all the way up to a hand stand. Do not allow the elbows to bend if you can possibly avoid it, as this is very essential for the top mounter doing hand-to-hand balancing, as it makes the mounting into a hand balance perfectly smooth, without being shaky, which is of great assistance to the under man. Besides, if you ever practice a hand balance on a trapeze, perch, or other movable objects, you will find that this method will save you untold time and a great deal of unnecessary practice.



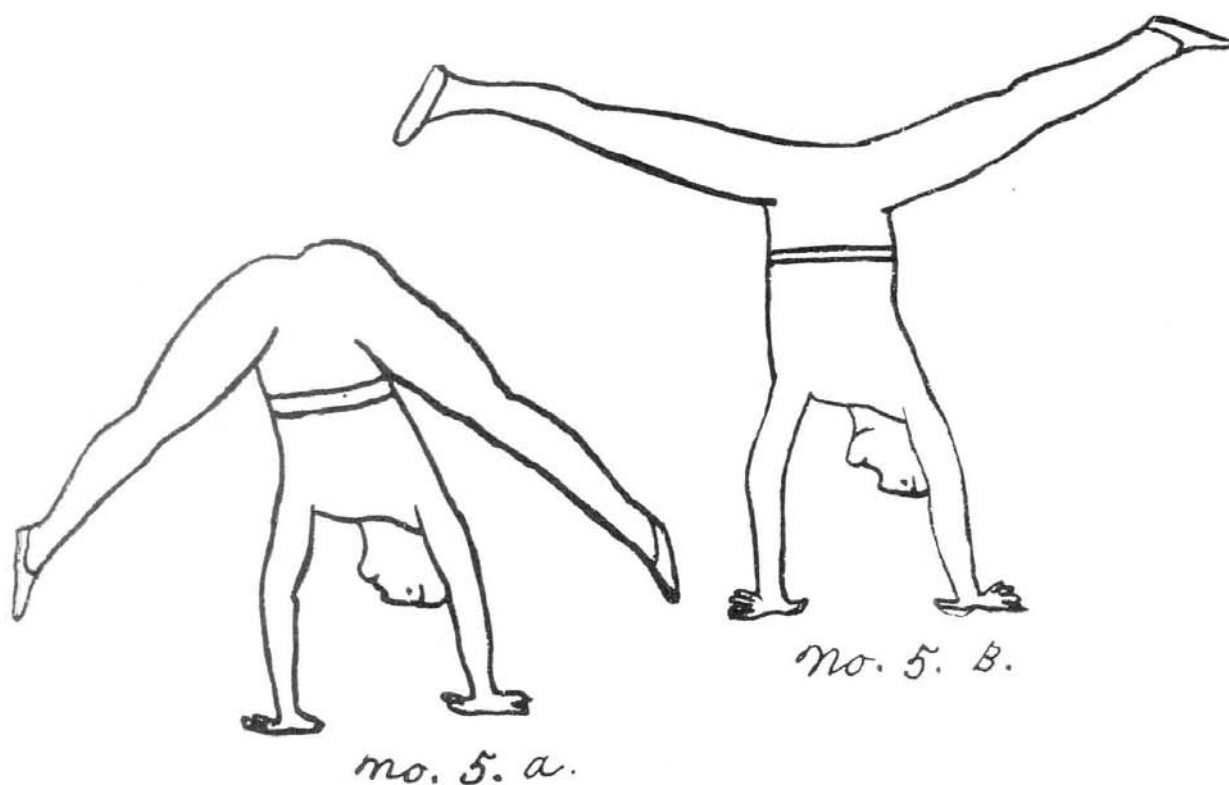
THE PRESS UP TO A HAND STAND

Place the hands on the floor, the width of the shoulders with the fingers and thumbs spread apart. Bend the arms, and place the knees on top of the elbows, lean forward with as much weight as possible on the elbows. At first do not try to take all the weight on the elbows; but keep the toe points on the floor, and keep touching the floor lighter and lighter, until you can feel a balance. Then draw the feet in close by bending the knees, taking all the weight on the hands; lean slightly forward into a balance and reach the feet up, and straighten body and arms (with head back and chest up) into the hand balance. Of course, it is assumed that you have already mastered the hand balance before you can master this feat.



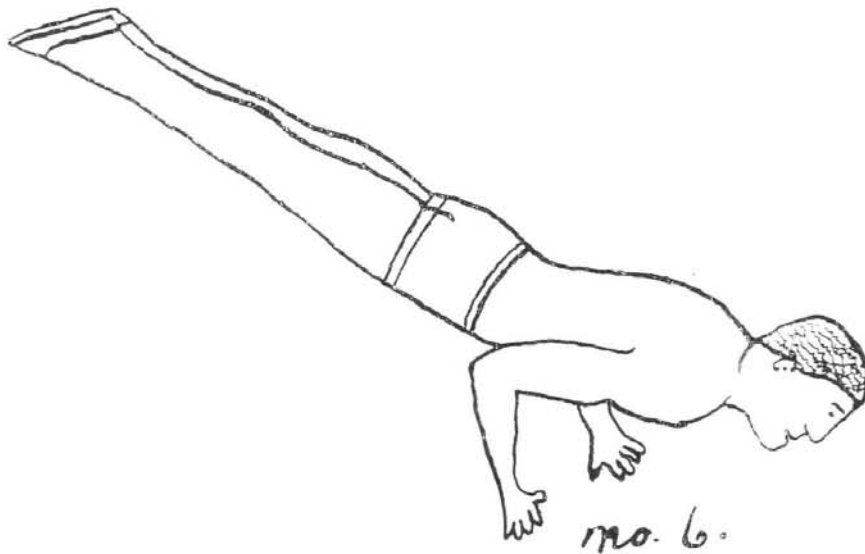
**WALKING ON THE HANDS FORWARD, BACKWARD,
SIDEWARD AND IN A CIRCLE.**

Throw up to a hand stand and slightly over balance, lean to the right and stiffen the right arm and shoulder to take all the weight, reach ahead with the left hand, and rock slightly from the right to the left, and use the same movement from the left to the right and so on. Keep the arms rigid, and do the walking by the action of the shoulders, using the arms as though they were a pair of stilts. This method will give you much more endurance. Keep the hands turned out as in the hand stand; this will keep the elbows from bending.



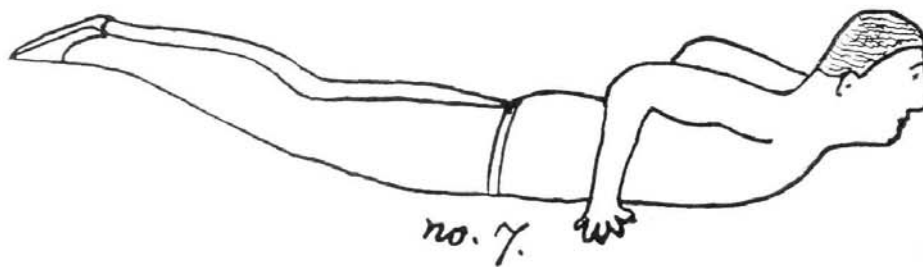
THE STRADDLE PRESS UP.

Sit astride of parallel bars, or on chair legs with the chair lying on its back, spread the legs apart as far as they will go, with the knees rigid, and toes pointed, catch hold of the legs of the chair just in front of your legs, close up, hold the chest high, and stiffen the arms with elbows straight, then lift the shoulders as high as possible, and lean forward, taking all the weight on the arms and press up to the hand stand. As your legs are rising, point the toes, and gradually bring the legs together, just as you are up all the way in the balance; hold this a couple of seconds, then lower down slowly with the body and legs straight, just as though you were going to hold the planche, but instead go slowly all the way down through the planche until the feet are on the floor, or in a sitting position, as you started. This is a very effective trick, and always goes well with the audience.



THE HAND BALANCE PRESS UP FROM THE CHIN.

If you can already do a hand balance, you may start this trick by lowering a little by bending the elbows, and press up again; each time, try to lower a little further until you can lower all the way down so you can touch the chin to the floor, and press up again. In case you are not able to do a free hand balance, you can place the feet against a wall, and try it as stated. At first it is better to allow the the knees to bend, and allow the legs to hang over the back. After learning it in this manner, straighten the legs in nice form with the toes pointed.



LOWERING DOWN FROM A HAND STAND TO THE STOMACH.

From a hand balance, lower down by going forward slightly, allowing the elbows to bend, until the stomach rests on the floor. It is better at first to practice this by bending the knees, allowing the legs to hang over the back. It is best to have a person take hold of one ankle, and guide you all the way down a few times, until you are familiar with the trick. The hands should be turned out sideward slightly more than the position for a hand stand. After you have accomplished the lowering down from a hand stand to the stomach, you may then practice to press up again.



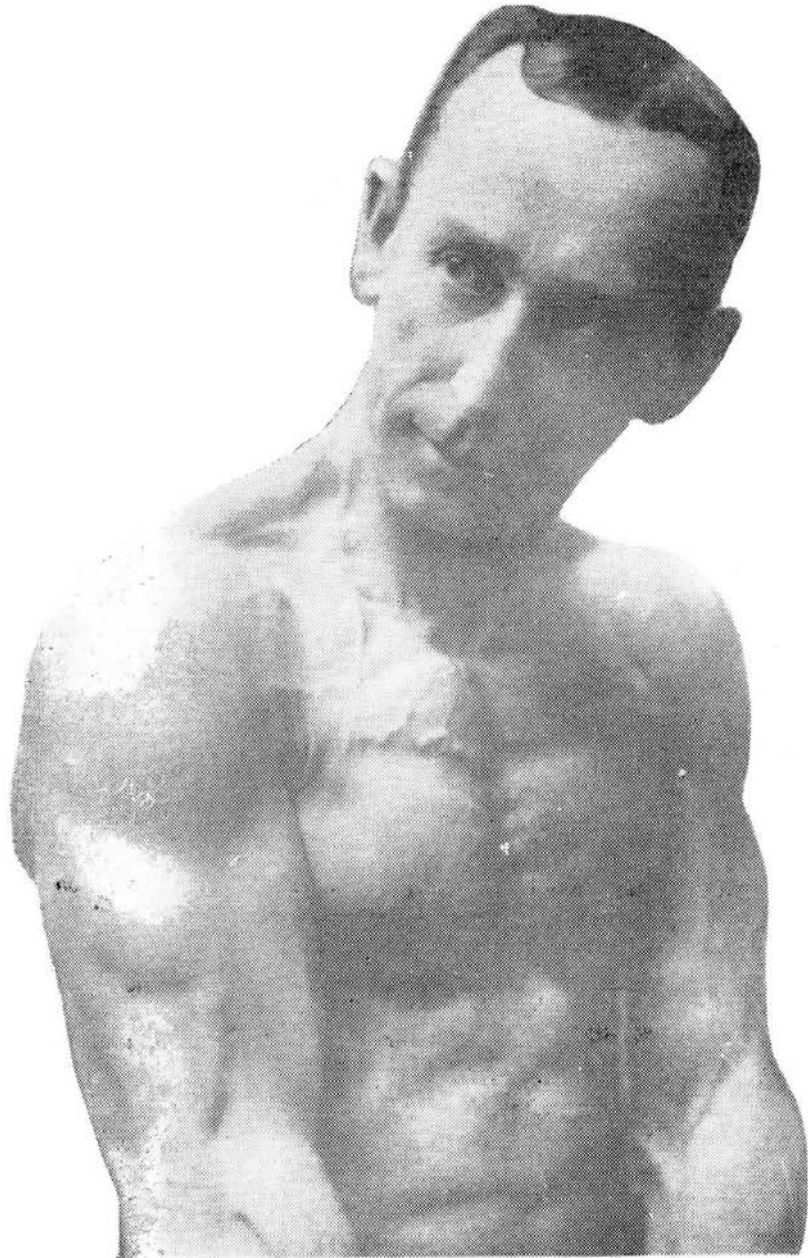
no. 8. a.



no. 8. B.

THE FORWARD ROLL-UP TO A HAND STAND.

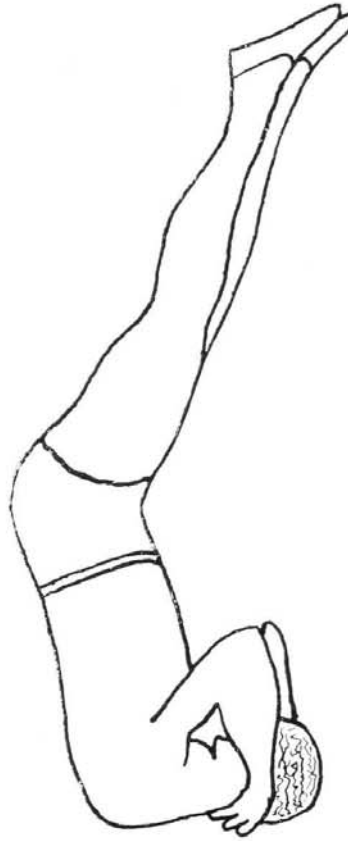
Start from a kneeling position, toes pointed backward, hips bent forward, chest held high and head back; elbows close to the sides and bent up as far as they will go; hands held open and turned outward slightly. Start to roll forward with back bent, then lift the feet up strongly by bending the knees up as far as they will go. When the chest reaches the floor, take the full weight on the hands and push up to the hand stand. With a little practice in driving the legs up over the head, you will find that it is not hard to press up to a hand stand, on account of the lift with the legs. At first lay down and place the hands in position, and roll backward and forward, so you can feel the correct position where to place the hands. After learning this trick from a kneeling position, you can start from a standing position.



PAULINETTI
PHENOMENAL BODY DEVELOPMENT



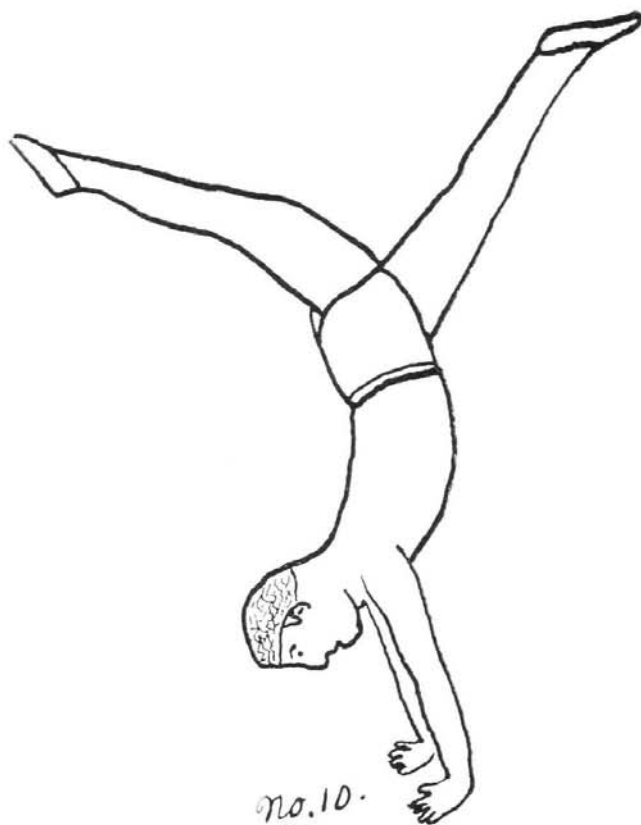
PAULINETTI
UNBELIEVABLE POWER DEVELOPMENT FROM THE PRACTICE
OF HAND BALANCING



no. 9.

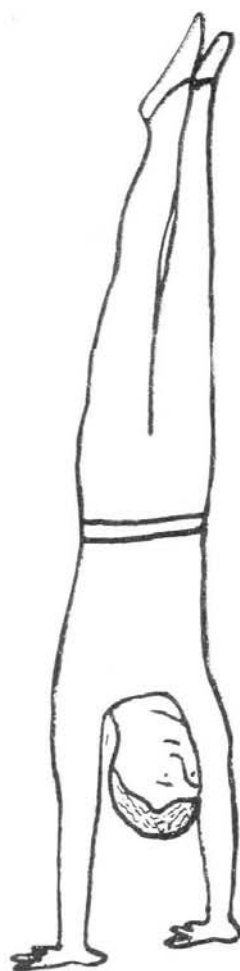
THE BACK ROLL-UP TO A HAND STAND.

From a standing position, with the feet apart about a foot, in one motion you sit down easy, and roll backward to the head and shoulders; at the same time lay the hands flat on the floor along side of the head. As the shoulders and head assume the weight, press on the hands to lift the weight off the floor, at the same time bend the hips out forward, and slightly arch the back. As soon as the head clears the floor, it should be held back, as you are pressing up to the hand stand. In the roll-up, do not allow the legs to go too far over the head.

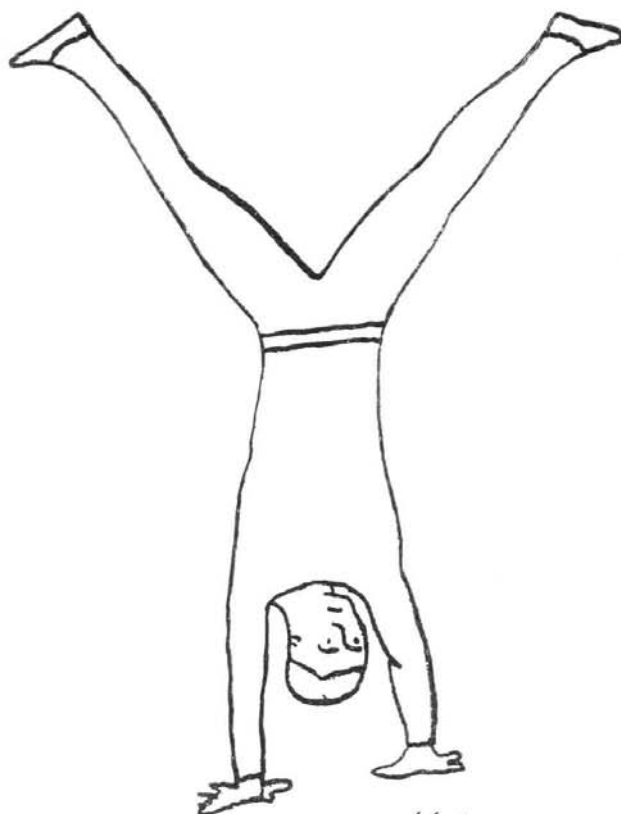


THE SCISSORS HAND STAND

Do a hand stand in nice form, then separate the legs, one backward and the other forward. Start the legs backward and forward passing each other scissors fashion. Go slowly at first, and increase the speed, and come to a sudden stop with the feet and legs in nice form. While in the motion, the legs should be kept straight, with the toes pointed. This trick is very effective and is not hard to learn. Variations of the above are, scissors while walking on the hands, also scissors with the head forward through the arms.



no. 11. d.



no. 11. B.

**THE STRAIGHT HAND STAND WITH THE HEAD
BETWEEN THE ARMS.**

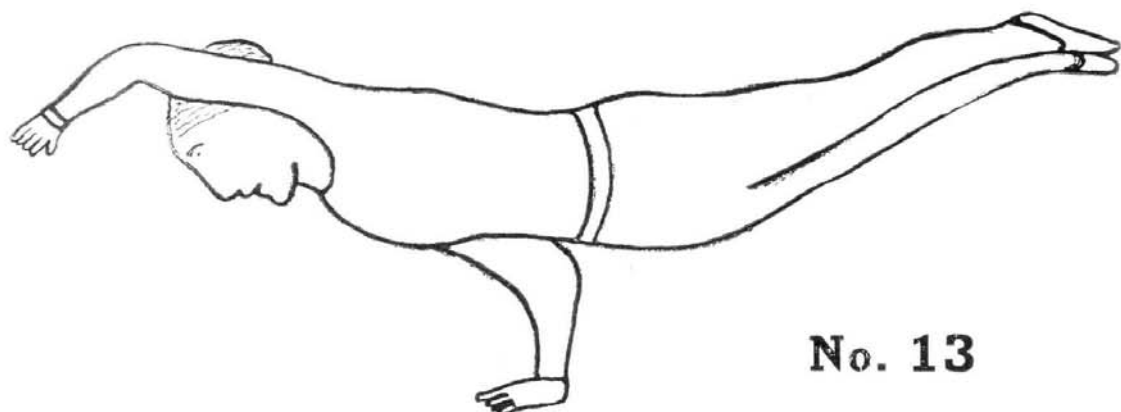
Assume the normal hand stand, then stretch the arms and shoulders as high as possible; at the same time draw the head forward between the arms, and allow the hips and back to straighten, and point the toes. The variation of this trick is to separate the legs as far as possible and bring the feet down on a level with the hips, and draw the head under as far as possible. A person should get into these positions with the feet against a wall and become familiar with the feeling of the positions before trying to hold a free balance.



no. 12.

THE LAY DOWN HAND STAND.

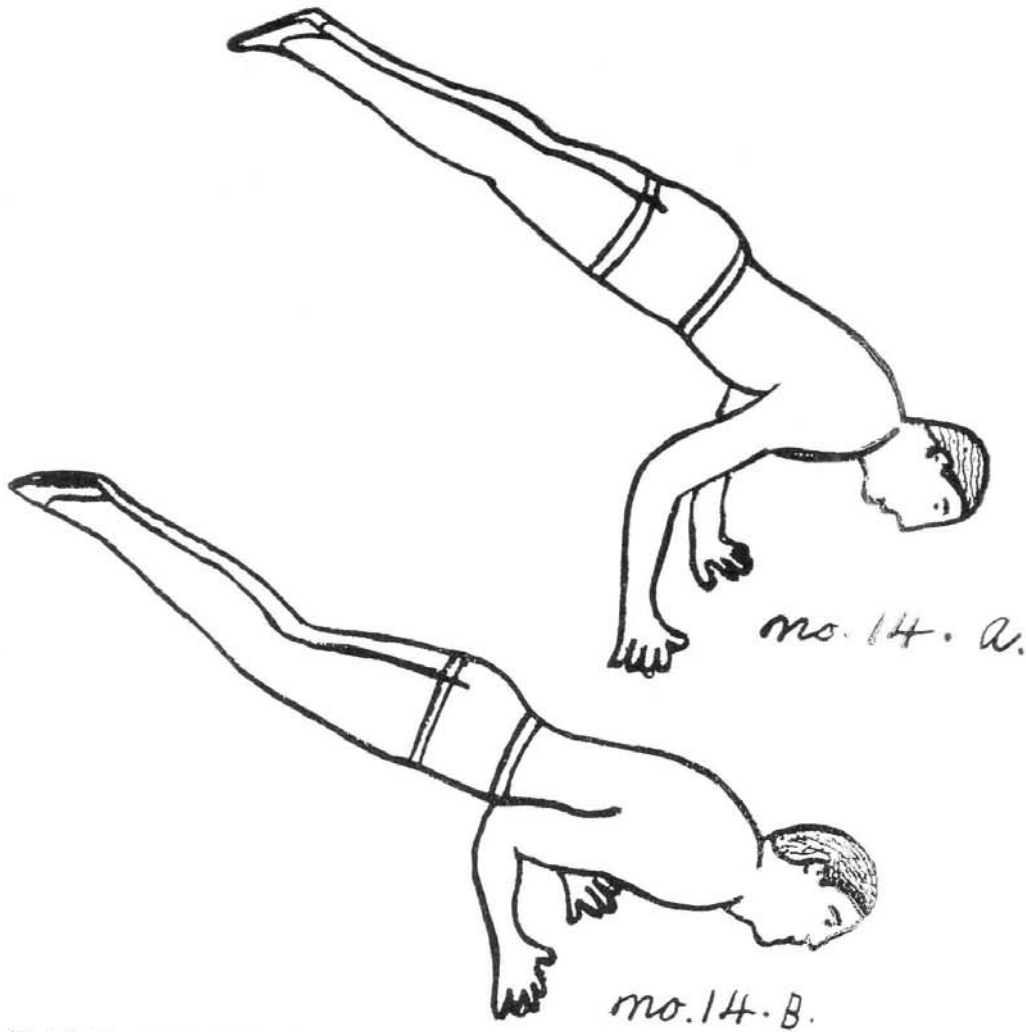
First do an ordinary hand stand, then lower down slowly, at the same time keep drawing the knees up as close to your chest as possible, keeping them bent up as far as possible. Then bend your arms and allow your left elbow to rest against your hip, and the right hand in front of the stomach, and allow the right leg to rest on the right elbow just above the knee. This will allow your right leg and right shoulder to come within about twelve inches of the floor. You rest there a short time, then press up to your hand stand again, and do a jerk to the feet. This trick is always good for a laugh, as well as a good hand, if done well. Practice this first, by placing yourself in the position on the floor, and learn to hold it as stated.



No. 13

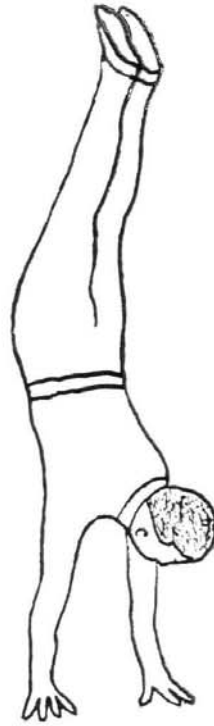
THE HALF ARM PLANCHE.

Rest the body with the hands and feet on the floor; separate the feet about twelve inches, with the body and legs almost at full length. Turn the right hand with the fingers pointing almost direct to the right; place the elbow of the right arm under the body just inside of the hip bone, then place the left hand on the floor about a foot leftward from the shoulder. Then raise the feet from the floor, allowing the whole weight to rest on the right elbow. (The head should be kept on a line with the feet.) Then raise the left hand up from the floor, and place it in front of the head with the elbow slightly bent. The quickest and best way to learn the half arm planche is to get into the position and hold the balance with the left hand; allowing the right arm to take all the weight, until you can feel a balance. Then gently raise the left hand from the floor; but do not raise the left hand until you have the endurance to command the balance on the right hand.



**HAND STAND AND LOWER SLOWLY TO HALF ARM
PLANCHE, RIGHT AND LEFT SIDE.**

When starting down from the hand stand to the half arm planche, take as much weight as you can on the hand which is to support the body; also try to turn the body so as the feet will point out sideward from your starting position, and be sure not to place the elbow too far under the body; place it just inside the hip bone, and bend the body sideward when it rests on the elbow. This will give you a more flat position, which will allow you to hold the head high, parallel with the feet; also it will allow you to arch the back slightly, which makes a more graceful pose, with the head turned slightly toward the supporting hand. Reach out as far as you can with the free arm, and bend the elbow, with the palm of the hand turned slightly upward. You will notice that the supporting hand is placed with the fingers pointing out direct sideward, and the thumb almost straight ahead. Doing this trick on each hand will greatly assist you in all your hand balancing, as you will develop great strength from the lowering and pressing up. See No. 29.



no. 15.

THE HAND STAND ON THE POINTS OF THE FINGERS.

Open the fingers and thumb as wide as you can, then point them toward the floor by drawing them into position to take the weight. Be very careful in placing the fingers in the proper position each time you try the trick; turn the hands outward from the sides. By doing this, you will take most of the weight on the fingers; whereas, if you place the fingers almost straight forward, and the thumbs almost direct backward, you will be supporting most of the weight on the thumbs. If you have strong fingers, you will soon be able to walk a distance on the finger tips, which is very effective.



THE ALLIGATOR WALK.

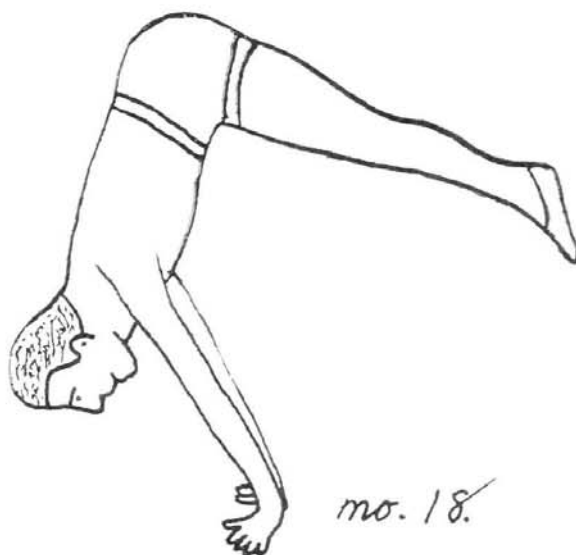
Place yourself in the half arm planche, with knees bent up as far as possible, and spread as wide apart as possible, and draw the feet together sole to sole (frog fashion). Keep the free hand on the floor, now change to the half arm planche on the other arm, allowing the legs and feet to swing a little over to the other side. Learn this change from one arm to the other in the position named, and after you have accomplished this, you may then practice stepping ahead slightly with the free arm, each time go into the planche on the other side. After you have advanced to this stage, then try and put more speed in the rocking from one side to the other while you are walking on the hands. You should keep the legs parallel to the body as well as you can.

Such tricks are exercise hand balances, the same as the Back Roll-up to the hand stand, and a few others, where you are moving and must catch a balance. All of this class of practice makes you very sure of your balance, besides it is fine for making a person very alert in his movements.



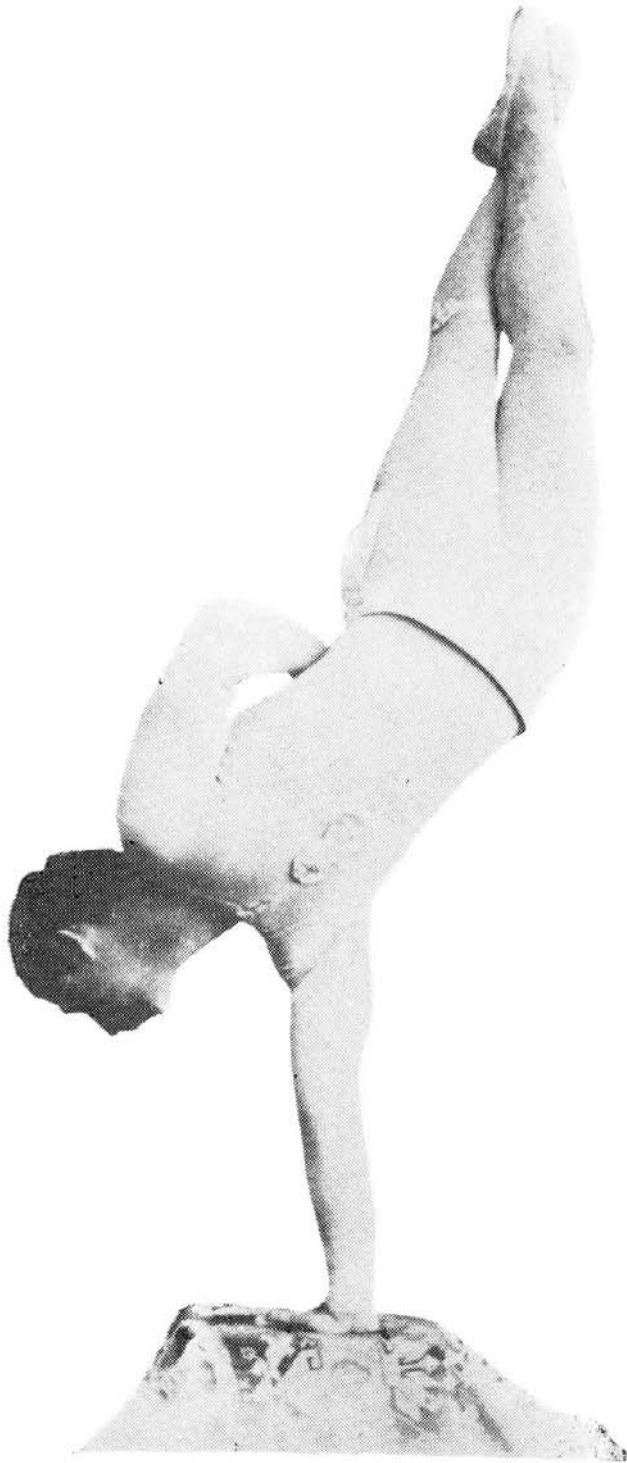
THE STIFF ARM AND LEG PRESS-UP.

Place the palms of the hands flat on the floor, well turned out; arms straight and rigid, legs the same, the hands about twelve inches in front of the feet. Lean forward until all the weight is on the hands, then raise the feet off the floor, and keep them going up to the hand stand by allowing the hips to continue straightening, until the hand stand is in perfect form, with the toes pointed. If you are able to bend forward enough to easily lay the hands flat on the floor, with the legs straight, it will be much easier to press up to the hand stand. This trick is the exercise hand stand for the commencement of the practice of the two hand planche; although the planche may be accomplished without having to use this as a preliminary exercise.

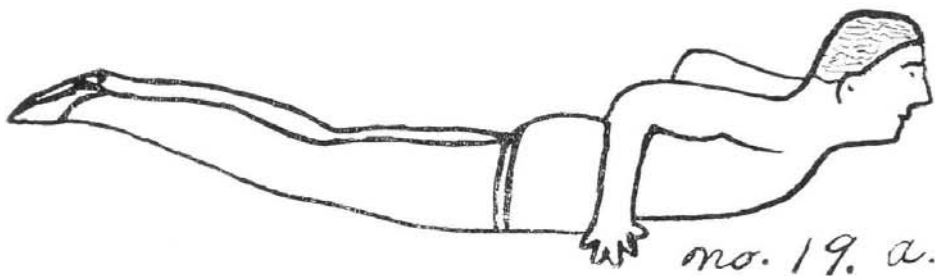
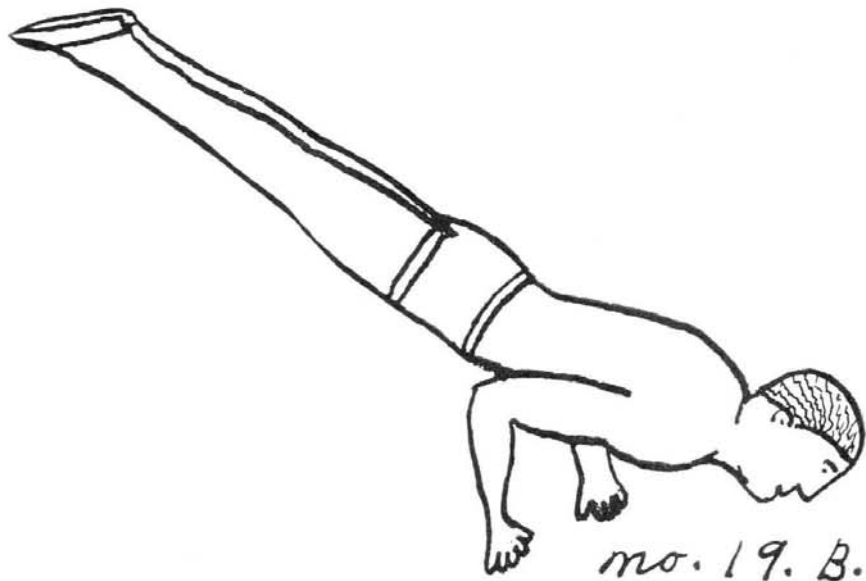


THE JACK-KNIFE HAND STAND

Lay the palms of the hands flat on the floor; arms rigid, and legs straight and rigid. Lean forward until all the weight is on the hands, and raise the feet off the floor a foot or so, and hold the balance with the toes pointed. If a person is able to bend forward enough to easily lay the hands flat on the floor, with the legs straight, it will be much easier to get into the position. This trick is the exercise hand stand for the commencement of the practice of the planche. The hands should be well turned out, with the fingers pointing almost direct out from the sides, so there will be no wrist strain.

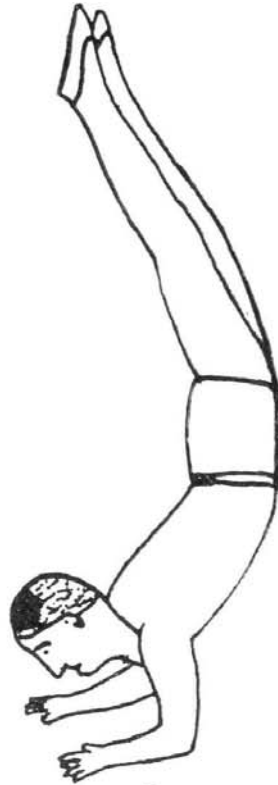


THE PERFECT ONE HAND BALANCE
BY PAULINETTI



**PRESSING UP TO A HAND STAND FROM LYING
FACE DOWNWARD.**

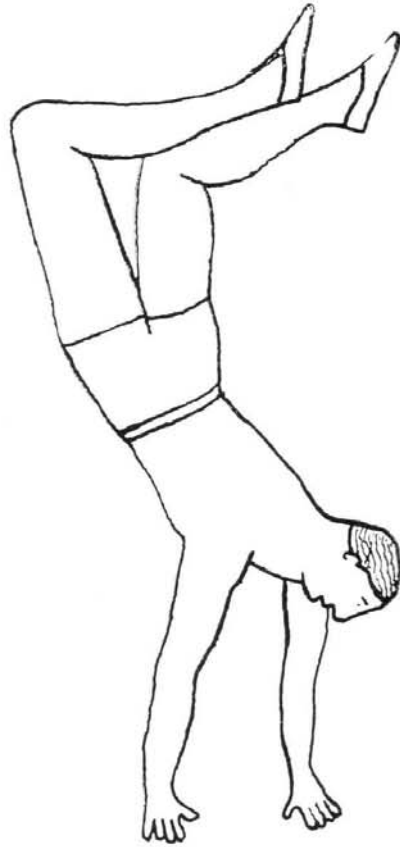
Lie flat, face down, place the hands on the floor alongside of the hips, well turned out. As you press on the hands to lift the body, take most of the weight on the inside of the hands and thumbs, with the elbows slightly bent. At the same time arch the back, and hold the chest high and the head back, and stretch the legs out and point the toes. (For the start, the front of the hips and hands only should touch the floor.) As you are lifting the weight off the floor with the hands, start the feet upward, and allow the arms to bend slightly more, so you can assume the weight on the flat of the hands as early as possible. As soon as the feet start upward, allow the chest and chin to come close to the floor for the press-up to the hand stand.



no. 20.

**THE HAND STAND, LOWER TO ELBOW STAND AND
PRESS UP TO THE HAND STAND.**

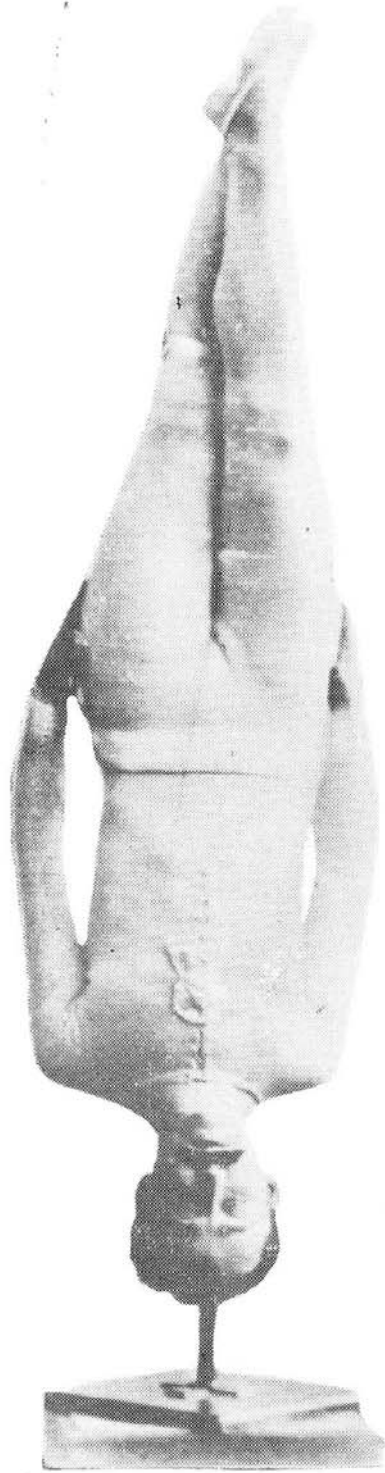
From the hand stand try to lower down as slowly as you can to the elbows, then hold the balance a few seconds, and lean forward to take all the weight on the hands and press up slowly. This will greatly strengthen your shoulders for walking up steps on the hands and many other balancing feats, as it will give you great power just where you need it for the advanced work, for either single work, or hand-to-hand tricks.



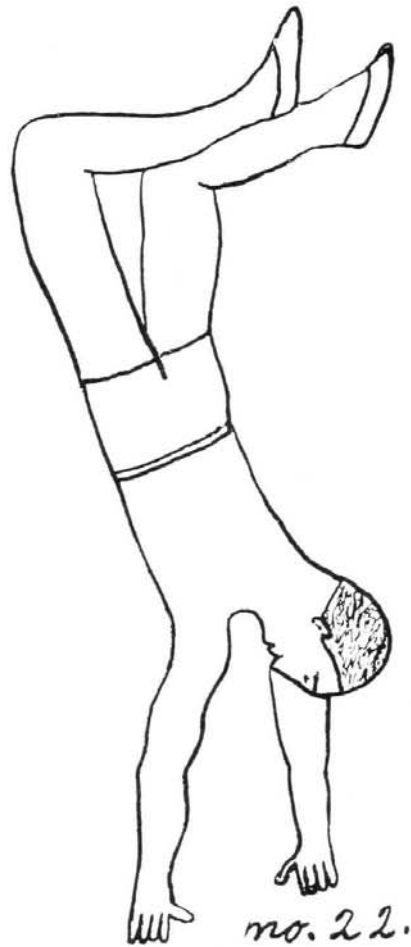
no. 21.

JUMPING ON THE HANDS.

Start from a hand stand, with the legs slightly apart and slightly bent at the knees. Drop the feet suddenly backward from the knees, then quickly lift them; at the same time lean slightly forward and push from the hands into a forward jump. Repeat in swing tempo, catching a balance at each jump.



THE HEAD BALANCE
BY PAULINETTI



THE JERKS IN SWING TEMPO.

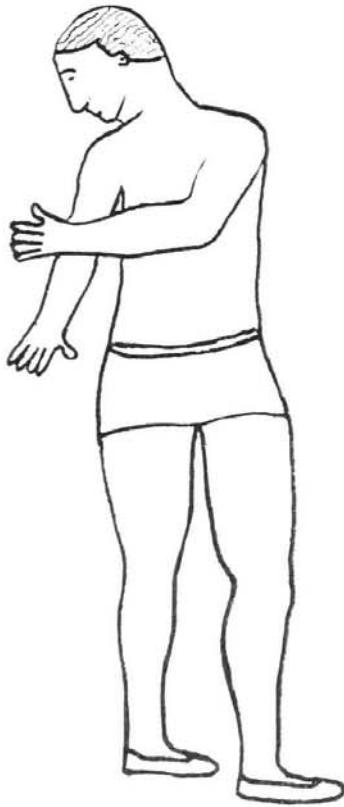
This is known as the mule, or donkey kicks, or kicking bronco, and is practiced at first, starting from a hand stand and jerking the feet in toward the hands; by the action of the legs and by bending the knees sharply at the start, leaning slightly off balance backward, and stiffen the arms and shoulders, just as you start the legs from their bent position. This done singly, is known professionally as a jerk. You should practice this single and perfect it before attempting to do them in swing tempo. After you have mastered it singly, you then start from a standing position, and drop to the hands by driving the feet upward, with a slight lift with the arms, in an outward forward circle, and drop on the hands about eighteen inches in front of the feet. It is better at first to start into the jump to the hands from one foot. This will prevent you from getting a jar on the hands, and after a short time you will be able to jump from both feet without any danger of jarring the wrists. When dropping to the feet, drive the arms upward and backward along side the body.



no. 23.

THE FORWARD DROP TO A HAND STAND.

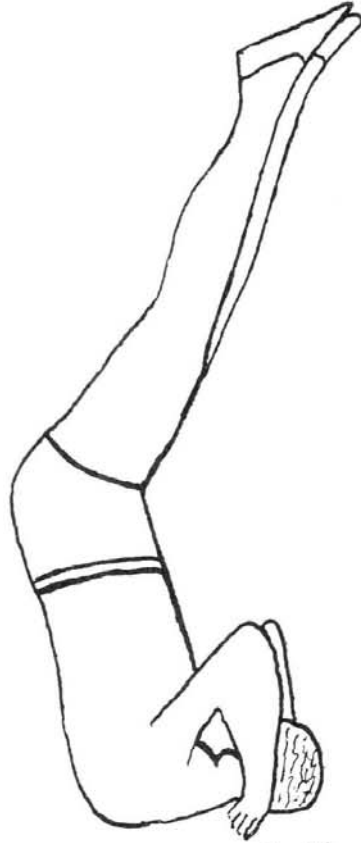
Stand erect, chest high, start an outward forward circle with the arms from the sides; at the same time jump slightly forward and drop onto the hands, as close to where the feet left the floor, as possible. The motion of the arms with the jump turns the body up-side-down. As the feet go up high, there is little jar on the hands, when the motion is learned. It is practically the same motion as jumping to the hands to start the "Kicking Bronco."



no. 24.

THE TWISTING JUMP TO A HAND STAND.

This movement is exactly the same as the forward drop, with the exception that, as your feet are leaving the floor, you turn half way around in the movement before alighting on the hands. It will take but little practice to master this trick, after you have mastered the straight forward drop.



no. 25.

THE FISH TAIL PRESS UP.

Lie flat on the back, with the hands and arms close to the sides, with the hands flat on the floor, then by resisting with the hands, you draw the legs up slowly, and rigid, keep the legs going until you are up, resting on your head and shoulders, then change the position of the hands by placing them along side of the head flat on the floor; then let the feet drop about six inches, then drive them up, and push up to a hand stand, the legs are kept rigid all the time. If you can do a nip-up, you can drop down to the head and shoulders, still keeping the hands on the floor, and do a nip-up. If not you can step down, or do a jerk to the feet (or snap from the hands to the feet, as it is known to some people).



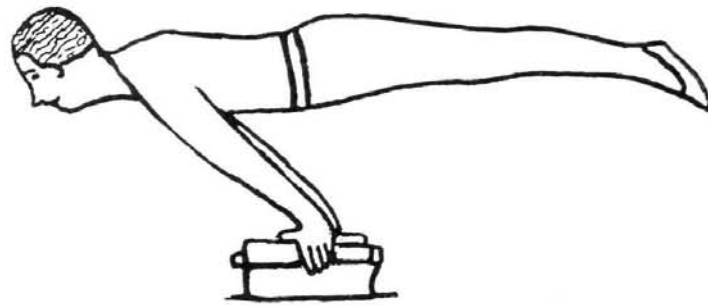
No. 26.

THE ONE HAND BALANCE.

Start from a two hand stand, stretch up high on the arms and shoulders; lean to one side on the hand which you think you can balance best. Have that hand turned well outward and flat on the floor, with the fingers and thumb spread wide apart; and, stretch high on the supporting arm, making the arm rigid so as the weight of the body may be held more easily. Try to assume as much weight on the palm as possible. This will allow you to use the fingers to better advantage for the purpose of balancing. This also enhances the sense of balance. Take most of the weight on the front of the palm close to the index finger, then the free hand is raised up slowly as high as the shoulder, then held out in a horizontal position, to assist the balance. The best way to practice this trick is, to do a hand stand with one hand on the floor, and the other hand on a raised object about a foot higher than the floor.

Take as much of the weight as you can on the hand that is on the floor, and hold it as long as you can, to acquire endurance. In this way, you can reduce the weight on the hand

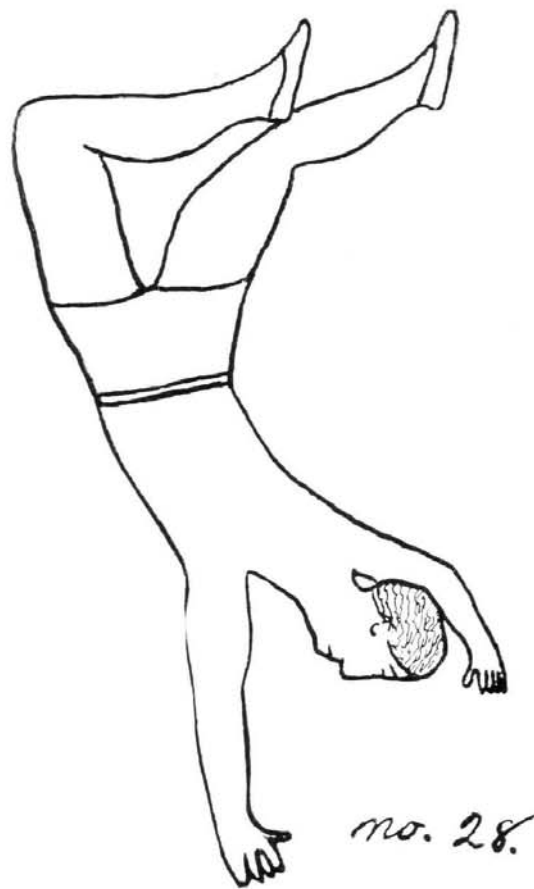
which is on top of the object, until you just touch with the tips of the fingers. When you commence to feel a balance with the whole weight on the hand which is on the floor, is soon enough to raise the other hand from the raised object. Do not practice by doing a hand stand on the floor and try to do the one hand balance immediately. This is a waste of time and energy. Of course, you must have had mastered the two hand balance thoroughly before you commence on the one hand. It is of great benefit to practice this on each hand, as it will greatly strengthen you for all two hand tricks.



No. 27.

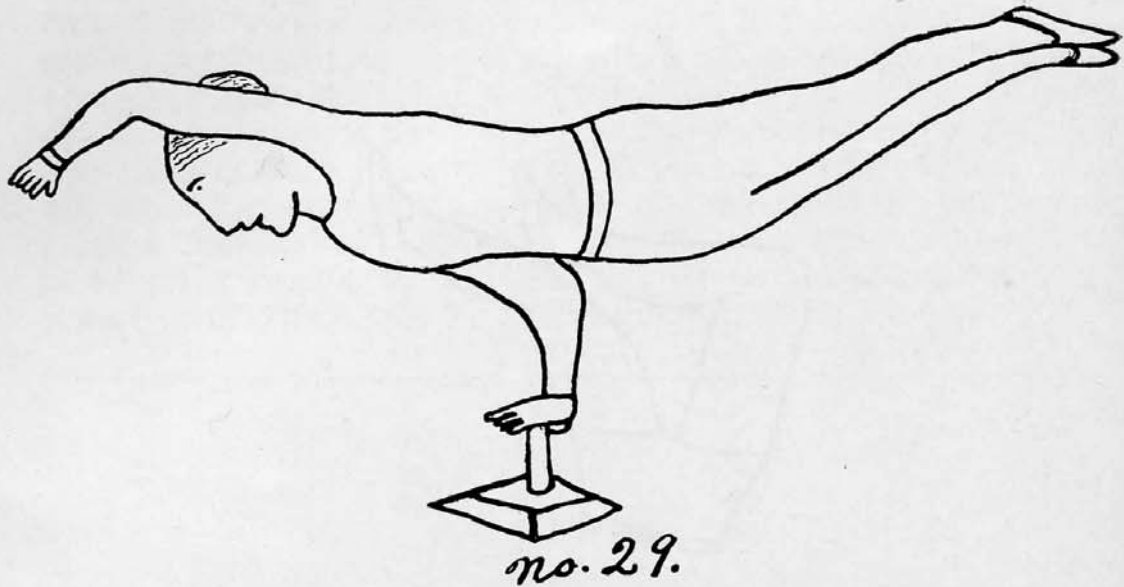
THE PLANCHE.

The two arm Planche should be practiced on the parallel bars at first. When the "Jack-Knife Hand Stand" is practiced along with the Planche, there will be much more rapid progress made. You should try the "Jack Knife" each time before you try to go into the Planche. Of course, you should keep at the practice of these two tricks every day if possible. Start the Planche from a hand stand by keeping the arms rigid and allow the body to go forward as you are lowering slowly forward and downward. Bend the knees as much as you can and keep the legs close together. This will shorten the leverage. After you can hold the Planche in this position, you can then start to straighten the knees little by little until you have held it at full length. Do not bend the back.



JUMPING ON ONE HAND.

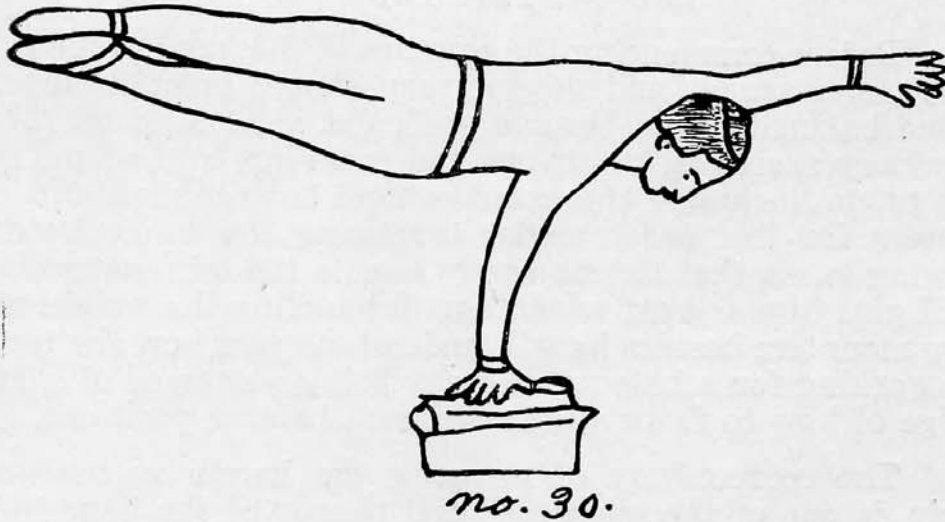
Start from a one hand balance with the legs hanging loose from the knees, and slightly apart. Drop the feet into a downward motion, then drive them suddenly upward from the knees out to the feet. At the same time stiffen the shoulder and push from the arm, as you lean slightly forward. You lift the hand off the floor into the jump and forward onto the hand. The action of the legs will help to lift the weight off the hand as you jump forward. Without this leg action, it is next to impossible to move. Very good control must be attained in the one hand balance before this feat should be attempted.



THE REVOLVING HALF ARM PLANCHE.

It is necessary first to have a proper piece of apparatus made for this trick, such as you see being used in the above cut. The dimensions are as follows: A 1 in. board of hard wood, 12 ins. square, is used for the foundation. Two pieces of strap iron, about $1\frac{1}{2}$ ins. wide, 6 ins. long and $\frac{1}{8}$ in. thick, one laid crosswise on top of the other; bored out with a thread, so that a 1 in. steel pipe $4\frac{1}{2}$ ins. long can be screwed in; with two screw holes near the end of each strap, so they may be screwed down to the board. A steel plate 7 by 5, $\frac{1}{8}$ in. thick, with another plate of the same thickness 5 by 4, riveted together, and bored out in the center, so that a pin can be screwed in, which will fit the pipe with very little play; the plate resting on top of the pipe. This will give you just enough bearing to turn easily when polished.

After you have mastered the half arm Planche, so as to have it in good form and very sure, you place your hand flat on the plate, and straighten out into the Planche. As you reach the free hand out in front, turn the head slightly to the right, if balancing on the right arm. This will start the body to revolve. Then you must turn the hand by a slight hitch to the right, just far enough so as not to turn out of balance. This last movement will start you for the second movement, or little hitch, and so you continue until a complete circle is accomplished. This is always a very effective trick when performed in proper technical style. This apparatus may also be used for revolving in the two hand balance, and when you become proficient in balancing on one hand, you may use it to revolve on one hand also.



THE ONE HAND BALANCE PLANCHE.

Without doubt, this is the greatest acrobatic or gymnastic feat that has ever been accomplished without artificial aid. The author is the only one who has ever mastered this extraordinary stunt, and performed it for a number of years. Start from a hand stand, and change into a one hand stand, keeping the legs together and knees rigid; as you start to lower the body into the horizontal position, reach straight out forward with the free hand as far as possible, so as the arm is on a line with the body, and turn the head toward the supporting arm, as the body and legs are straightened out into the Planche. When it is noticed that the whole weight from the shoulder out to the toe points is held in a leverage posture, supported by one arm and shoulder in that position, it will be partly realized that there must have been an enormous amount of practice to have accomplished this outstanding feat.

INTRODUCTION

Part Two

Before commencing the practice of the hand-to-hand, both the understander and the top man should practice the single hand balancing, and become proficient in at least all the preliminary exercises, throw-ups and press-ups to the hand stand, up to and including the exercise hand balance press-ups. The reason for the understander practicing the single hand balancing is, so that he can easily handle his own weight. This will give him a great advantage in handling the weight of the top mounter; besides he will understand just how the top man is working for a balance, thereby being possessed of a knowledge of how to favor all the different balance positions.

The correct way of gripping the hands by the normal grip, is one of the most essential phases of the hand-to-hand art. The normal grip means: Place the hands with the fingers of each man close together, lapped over the outside of each hand, and the thumbs straight alongside of each other and close up. Never place the ends of the fingers on the wrists, as it is very straining, and retards your progress. Never grip tightly, as this consumes a lot of strength and makes your balance more uncertain. This is mentioned elsewhere, in connection with the one hand, hand-to-hand balance.

The reverse grip, both men stand facing each other. They take a full hand grip by the under man turning his hands outward, and lapping his fingers over the outside of the top man's hands. The top man's fingers are placed between the bottom man's index fingers and thumbs.

Another point to remember in all hand-to-hand balances is, that the palms of the hands should be held flat, the same as balancing on the floor. And in all tricks where the arms are bent, the elbows should be kept close to the sides.

In all the high hand-to-hand balancing positions, and others where the arms are straight, both under man and top man should stretch the arms as far as they can. The top man should stretch up with legs close together, knees rigid

and toes pointed. This rigidity creates a strong, steady balance, and greatly enhances the appearance of the trick, besides being much easier to hold.

The best method of practice for beginners is, to try all the elementary tricks (up to, but not including the high hand-to-hand) six times each day. Starting with the preliminary exercises, do four dips on each side before commencing the hand balancing tricks. Then do each trick once in rotation, take a few minutes rest, then repeat until the six routines have been accomplished. Then add each new trick that you learn to the routine, and gradually cut down the number of repetitions, as you get to the harder tricks, from six times to three. A lightweight pump should be used to give the feet and ankles free play.

If those who take up the study of this art, will practice in accordance with the rules herein contained, their progress is assured.

In all the pressing up and still balancing, the hands and elbows should not be held apart wider than the shoulders.

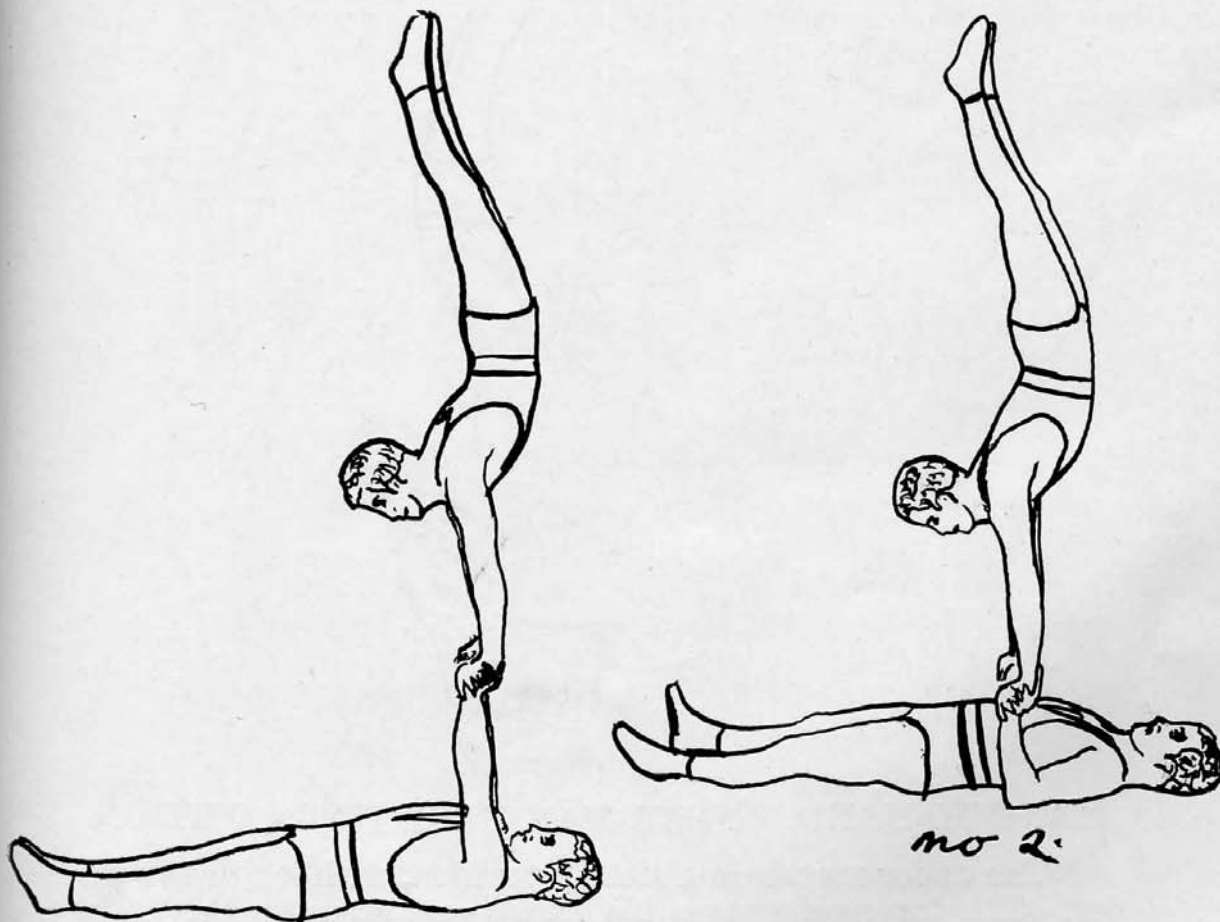


THE MUSCLE BALANCE.

The under man lies on his back on the floor, top man stands astride of the under man at the waist. The top man catches hold of the under man's arms on the outside, at the top of the biceps. Both with arms rigid, the top man throws up to a balance the same as to a hand stand, and the under man helps him to balance in that position.

When this has been accomplished, both men can stand facing each other, taking the same grip. The top man jumps up and throws his legs around the under man's waist. The under man lifts him in the jump, then swings him up. At the start of the swing the top man releases his legs and draws the knees up to the chest quickly, and presses up to the high muscle balance.

Another variation of this is: Go into the muscle balance, under man lying down, lowers the top man down forward, while the top man rolls out at full length on his back. At the roll, each man must hold his head on the opposite side from the other, so their heads do not meet. Then the top man draws his knees up, and into a back roll. As the top man's feet are passing over their heads, the bottom man lifts the top man up, and the top man straightens up into the Muscle Balance.

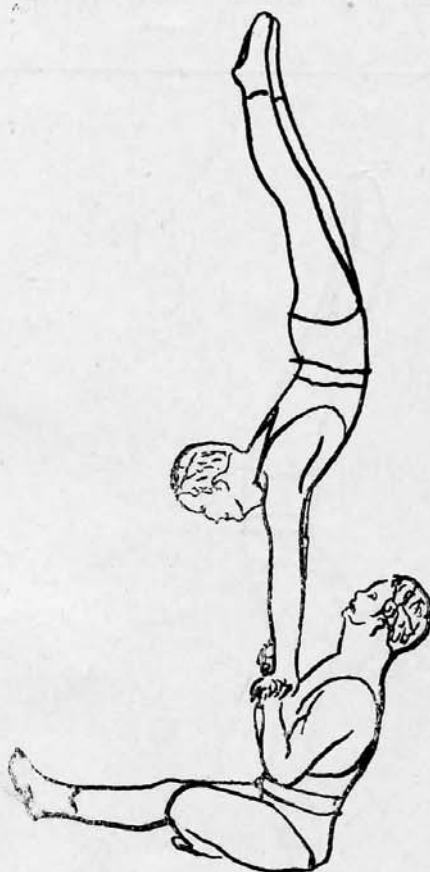


no 2. a.

HAND-TO-HAND WITH ELBOWS ON FLOOR

Bottom man lies on his back, with elbows close to the sides, on the floor. Top man stands with his feet alongside of the under man's head, grasps the under man's hands, and throws up into a balance.

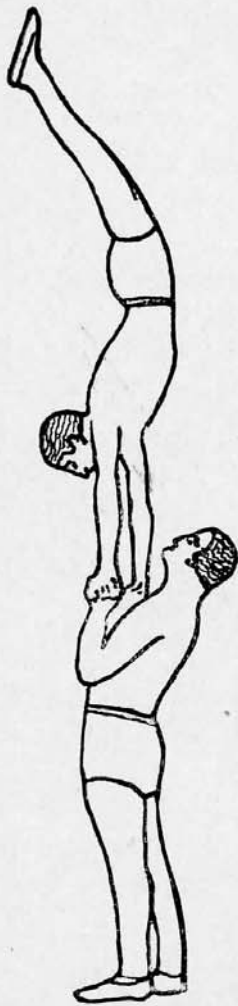
The next is the **HAND-TO-HAND LYING DOWN, WITH THE ARMS STRAIGHT**, which is done exactly the same as with the elbows on the floor.



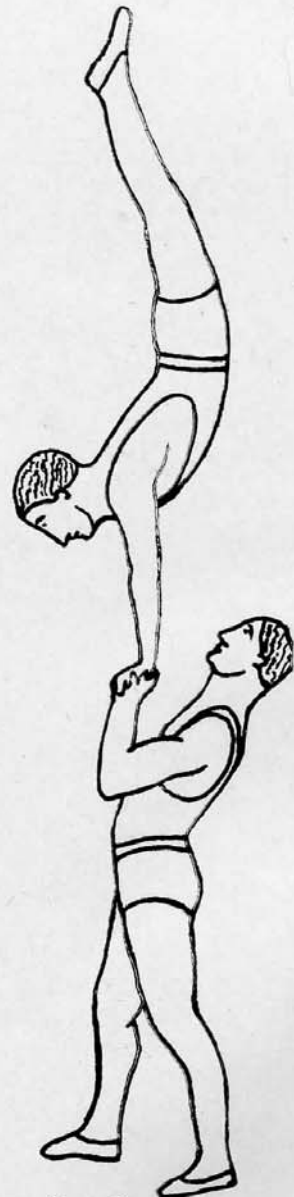
No 3.

HAND-TO-HAND, UNDER MAN IN SITTING POSITION.

The under man is in a sitting position, with leg drawn under. The top man grasps his hands and steps to the under man's shoulders, and presses up to a hand-to-hand the same as pressing up on the floor. Dismount by coming down slowly with the feet to the shoulders again.



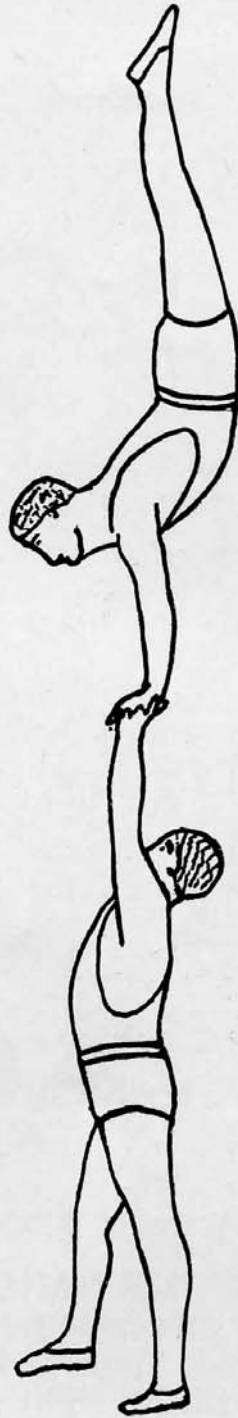
no. 4



no 4 a.

THE HALF ARM HAND-TO-HAND.

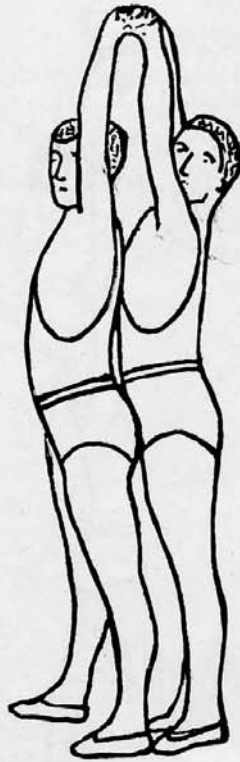
Under man squats slightly. Top man grasps the bottom man's right hand with his right hand, then the left with his left hand. And steps with his right foot on the bottom man's right thigh, and his left foot on the bottom man's left shoulder (as the bottom man helps him up), and the right foot on the right shoulder and straightens up, the under man grasping the calves of the top man's legs. The top man, sinking in the knees, catches hold of the under man's hands, one at a time. Under man holds his arms bent up close, slightly forward of the sides, then the top man presses up to the hand-to-hand balance. Dismount with feet to shoulders.



No. 5.

THE HIGH HAND-TO-HAND BALANCE.

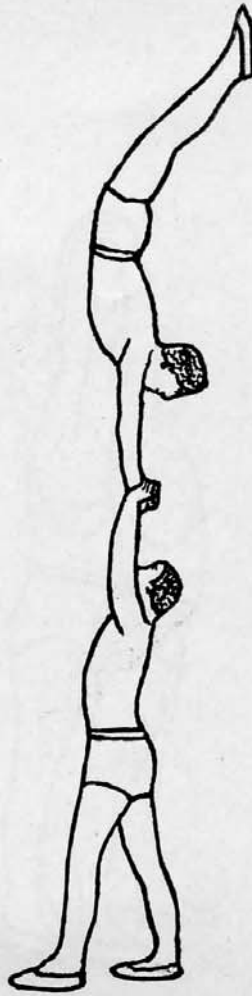
Mount to the shoulders, the same as for the half arm hand-to-hand. Top man takes hold of bottom man's hands, and presses up to full arms' length. Dismount by coming to the feet on the shoulders.



no 6.

THE BREAST UP HAND-TO-HAND

The top man stands behind the bottom man close up. The under man's feet should be spread apart about twelve inches, with the right foot back of the left, about the same distance. Then the under man sinks slightly in the knees, holding his arms at full length over the head. The top man grasps his hands and pulls up as far as he can, with the elbows in close; then changes from the pulling position to the pushing position by bending the elbows outward. And goes up to full arm's length, draws the knees up closely and presses up to the full hand-to-hand. Then lowers down exactly the same as he went up. This trick from beginning to end is usually done very slowly, to increase the effect.



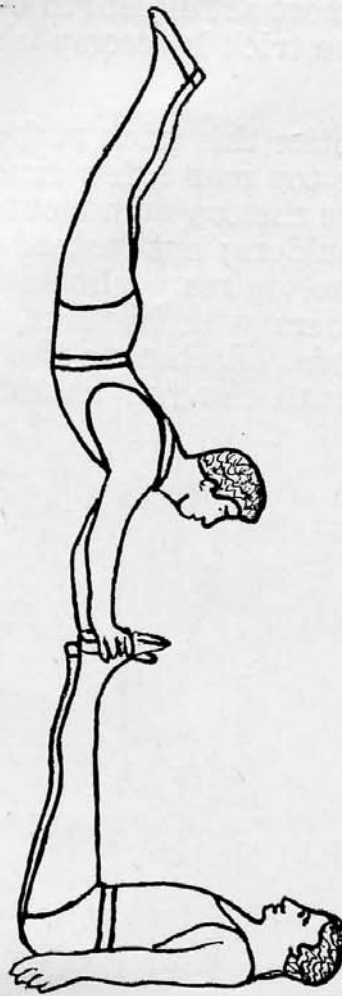
no 7

THE FORWARD PULL-UP TO HAND-TO-HAND BALANCE.

The position for the start of this trick is as follows: Both men take the reverse grip, the top man lying on the floor, and the understander standing in a braced position on his feet, so as when he pulls the top man forward onto his (the top man's) feet, that the understander does not move his feet, when he takes the weight of the top man, while they are straightening up to the hand-to-hand balance. Take particular notice of the hand grip. Do not grip too tightly, as by so doing, you use up your strength in the grip. A nice comfortable grip is best, especially while you are in any of the hand-to-hand positions over the head. This trick is started by the understander pulling the top man sharply forward from a lying position to his feet. At the same time, the top man jumps strong, straight up: the under man bends his arms and his knees slightly, so as the top man can straighten his arms, and straighten up into the hand stand. The under man straightens up his arms just

as the top man is almost at full length overhead. This is done so as the tempo of the trick is accomplished in one harmonious movement.

The way to practice this trick at first is, to try a jump to the shoulders by the top man a few times to get the tempo of the start. Then have the top man mount just the same as for the jump to the shoulders; but instead of placing the feet on the shoulders, he (the top man) should draw his knees up and not touch the shoulders with his feet, but hold a balance on the under man's hands. Each time the top man should try to go a little higher until the full hand-to-hand balance is accomplished.

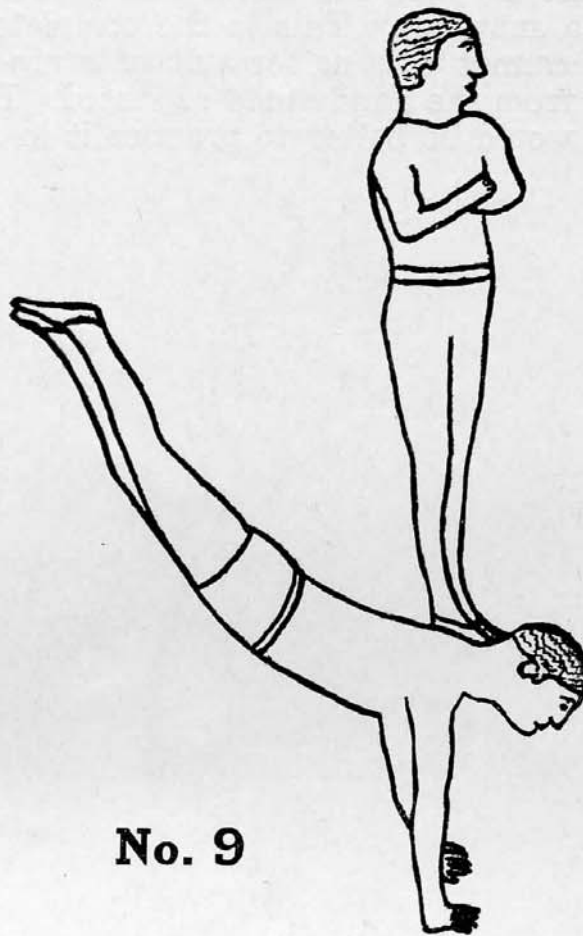


no 8.

THE HAND STAND ON THE FEET ROUTINE.

The under man lies on his back with legs perpendicular. (At first, it is better for the under man to bend the knees slightly and place his hands on his thighs, with his elbows solid on the floor, until he becomes used to the balance.) The top man faces the under man and presses up to a hand stand and remains there a few seconds, then lowers down, passing his legs between the under man's feet, the under man carries the top man forward; at the same time crosses his arms and catches the top man's feet and turns the top man half way round as the top man straightens up on his feet, standing in the under man's hands. The under man balances the top man a few seconds, then lowers the top man down along side of the head slowly until the backs of the under man's hands and the top man's heels are resting on the floor; then the under-stander presses the top man up to a straight arm, and draws his feet toward the top man; the top man takes hold of the feet and presses up to a hand stand. Then the top man lowers

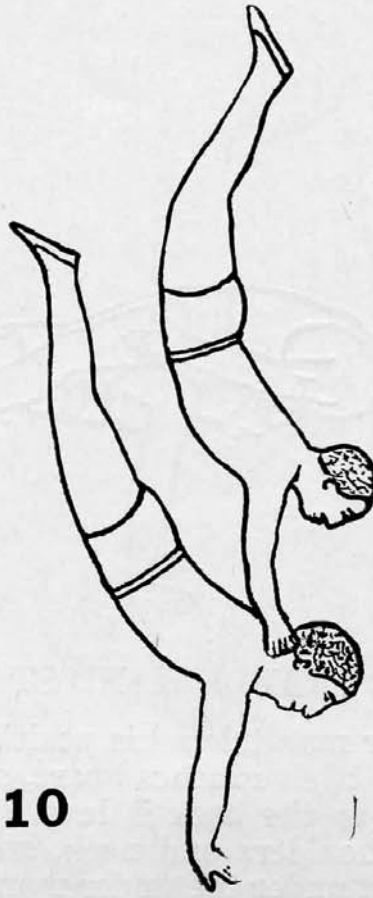
down to the floor with his feet between the under man's feet, and places the lower part of his back against the under man's feet and leans back. The under man bends his knees slightly and drives the top man into a backward somersault; after the top man has left the feet, the under man does a nip-up (some people call it a snap-up). This is the complete routine. Of course, if you cannot do a somersault or a nip-up at present just dismount from the hand stand as stated. To practice the somersault, it would be better to practice it in a mechanic.



No. 9

HAND STAND WITH TOP MAN STANDING ON BACK.

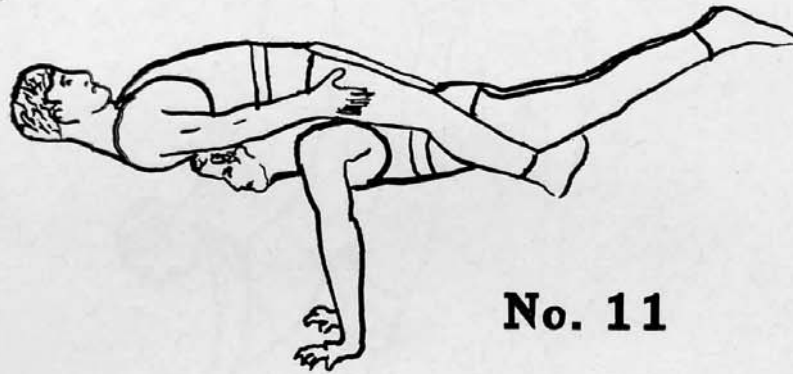
The under man takes a squat position, with the feet apart about fifteen inches, the hands placed on the floor for the hand stand. The top man steps up on the bottom man's shoulders, and places his feet close together, with the toes placed against the base of the neck of the under man. The under man places his head back as far as possible, taking all the weight on his hands, then the legs are curled up into the hand stand, the same as pressing up alone; bend the knees as close as possible in the press up, then straighten the legs, and hold the balance. Dismount the reverse to the way you went up. I give you this as a practice trick, so you can take up the double hand balance later on, one man on top of the other.



No. 10

THE DOUBLE HAND BALANCE

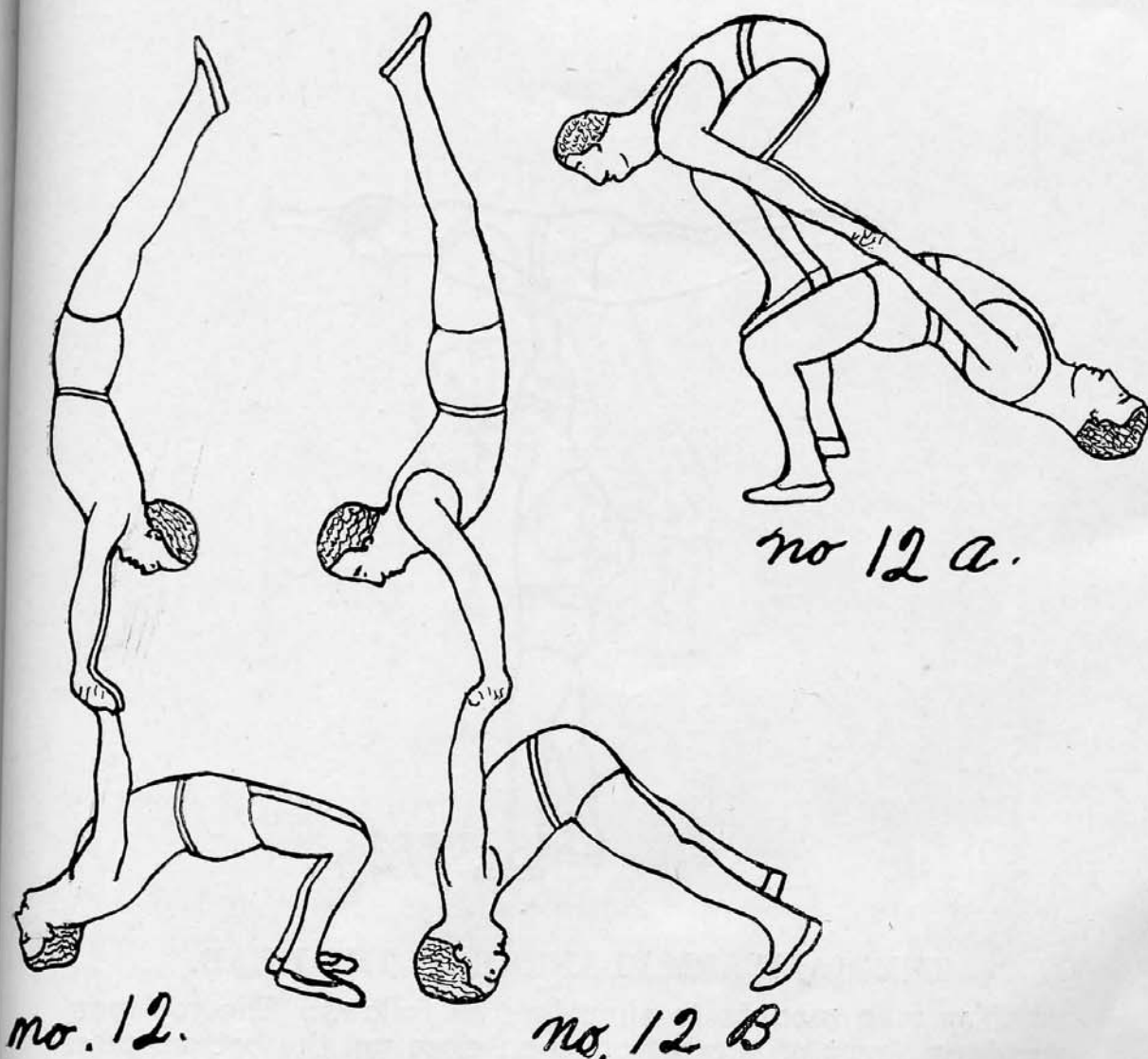
The under man takes a squat position, and leans forward to take nearly all of the weight of the top man and himself on his hands. The top man stands astride of him, and places his hands on the under man's shoulders and neck, as close to the head as possible; with his thumbs crossed so he will not slip, and presses up to a hand stand. The under man then presses up to the hand stand with arms perfectly rigid. Then dismount the reverse of mounting. To practice this trick at first, the under man must rest on his hands and feet on the floor, and let the top man press up on the under man; until he becomes used to the balance with his thumbs crossed, before practicing the double balance. A handkerchief may be used on the under man's neck to prevent slipping.



No. 11

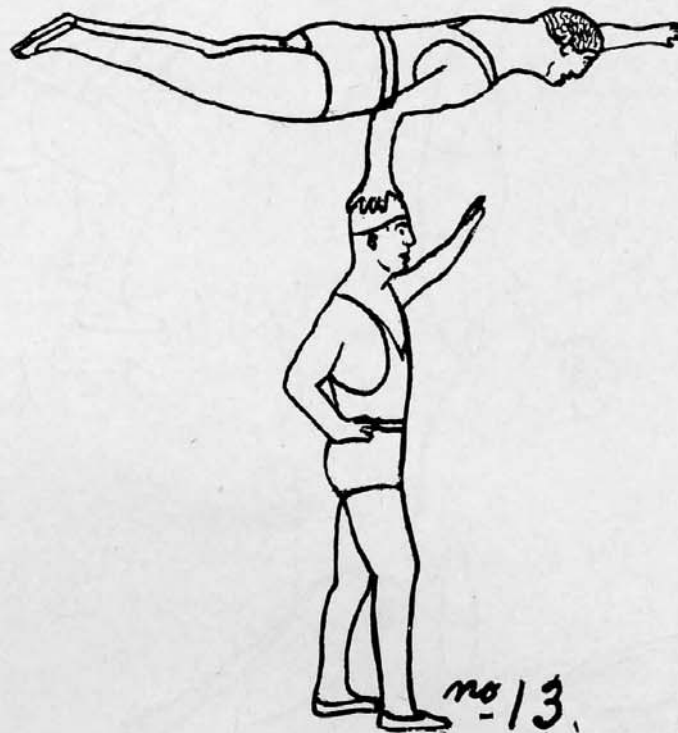
THE CRADLE HAND STAND ROUTINE.

The under man takes his position on the hands and feet, the feet about twelve inches apart, and far enough away from the hands, so as the back is level. The top man sits on the under mans shoulders and neck, and lays out straight, after placing his feet under the under man's thighs. The under man then shifts slightly forward, taking all the weight of both on his hands, at the same time raising his feet off the floor just the height of his shoulders, which places him in a horizontal position, holding the balance. (The top man should not bend his back, he should be in the same position as in the forward layout.) You may come out of this trick by the top man stepping off to one side as the under man's feet come to the floor, the under man finishing with a head spring.



THE WRESTLER'S BRIDGE HAND-TO-HAND STAND.

The under man should lay on his back, and place his head on a grummet, or pad and place himself in the bridge position. The top man stands with his feet alongside of the under man's head, takes hold of the hands and leans slightly forward into a balance by drawing the knees up as high as possible in a sitting position, then press up slowly into the hand-to-hand balance. Coming out of this trick, the top man lowers slowly to almost a sitting position, reaches forward with his feet between the under man's arms and places them on the knees of the under man and leans forward, drawing the under man up off his head to his feet. Then they press up to the hand-to-hand balance. The best way to practice this trick, at first, is to get into the position and have the top man lift his feet a little at a time, until the under man acquires the endurance and balance to allow the top man to press all the way up. Later you will learn the positions and tempo of a number of the other tricks, which will greatly help you; as the accomplishment of one trick assists in the learning of another.



THE HALF ARM PLANCHE ON THE HEAD.

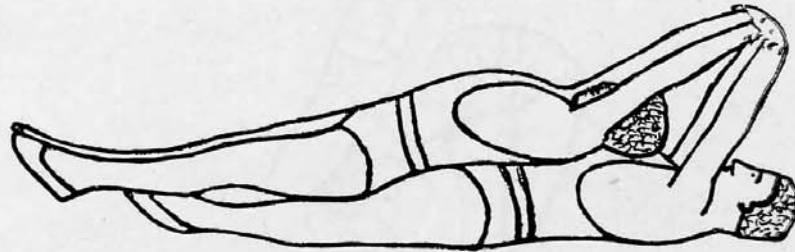
Top man mounts to shoulders as follows: The top man stands in front of the bottom man close up, the bottom man grasps the top man's hands. The top man sinks slightly and jumps up, drawing his knees up, while the bottom man follows him up, by lifting him high enough to place his feet on the under man's shoulders. Then the top man straightens up to a stand, while the bottom man catches hold of the calves of his legs. The top man squats down, and places his right hand on the under man's head, taking hold of the under man's left hand with his left hand, then straighten out into the Planche. But do not attempt to let go of the hands for quite a few practices, so as the top man will become used to the movement of the under man's head. Besides it takes a little time to develop the endurance with this trick on the head, as it is a little different, than it is on the floor; but it is just as easy when you become used to the movement. To dismount, the top man catches hold of the under man's left hand, and drops to his feet on the floor to the under man's left.



Mo. 14

THE DOUBLE ROLL BACK-TO-BACK, UP TO HIGH HAND-TO-HAND.

The under man takes a position with the left foot in front of the right, about twelve inches, and the feet separated about fourteen inches. The top man takes his position, bent as closely as he can forward, with his back against the under man's buttocks; the under man sinks and turns his hands out from the wrists sideward, while the top man reaches up as high as he can backward, being in almost the same position as the under man in the jack-knife. Both grip the same as for the ordinary hand-to-hand, then the under man bends forward enough to lift the top man off his feet, and into a forward roll up the back. As the top man has made his first turn, the under man sinks slightly to allow the top man to start his press-up to the high hand-to-hand. All this should be done in one movement, without a stop from the time the start is made, until both are up to the full finished position. (The top man should draw his knees up just as soon as he has made his first turn, into the position of the exercise hand stand, and keep going up.) This trick is not near as hard as the forward double roll-up, and it is much more effective. It also makes a splendid finishing trick for an act, by doing the double roll, and walking off the stage immediately in the high hand-to-hand.



no 15.

**HIGH HAND TO HAND, LOWER TO LYING POSITION,
ROLL BACK, AND MOUNT TO HIGH HAND-TO-HAND.**

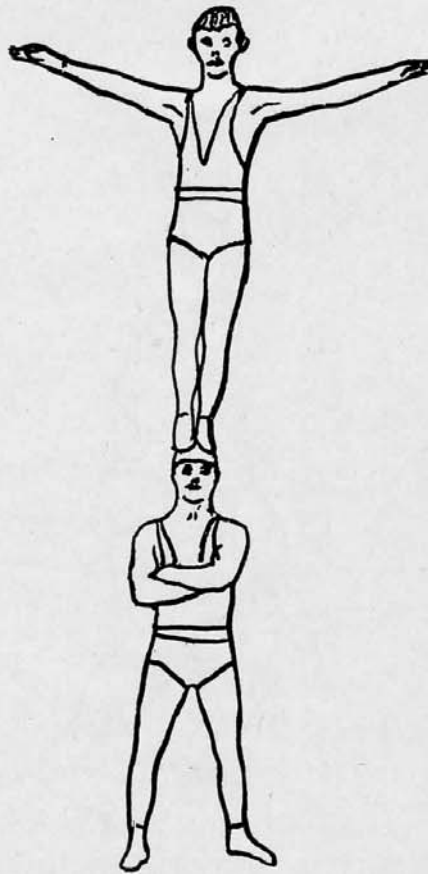
From the high hand-to-hand, the under man lowers to one knee, then places the other foot well out in front, taking some of the weight on this foot, while the bent knee is turned inward to lower to a sitting position. (Position No. 1.) Then lay down on the back in the hand-to-hand. (Position No. 2.) Then the under man lowers the top man down until his hands are near his shoulders (the underman). The top man lowers down turning his head under forward on the under man's chest, and rolls out forward on top of the under man at full length. They both release their grip, and hold their arms out straight sideward to show the trick and rest slightly, then renew their grip. The top man rolls backward up into the hand stand, both straighten the arms, hold it a second; then the under man lowers his arms, and allows the top man to go forward, at the same time the under man allows the top man's weight to force him up into a sitting position, and he then draws the one leg under him again (Position No. 1), goes to one knee, then on the feet, and presses the top man up to the high hand-to-hand (Position No. 3) forward through the arms to dismount.



no 16

MOUNT FROM STANDING ON THE HEAD TO THE HIGH HAND-TO-HAND.

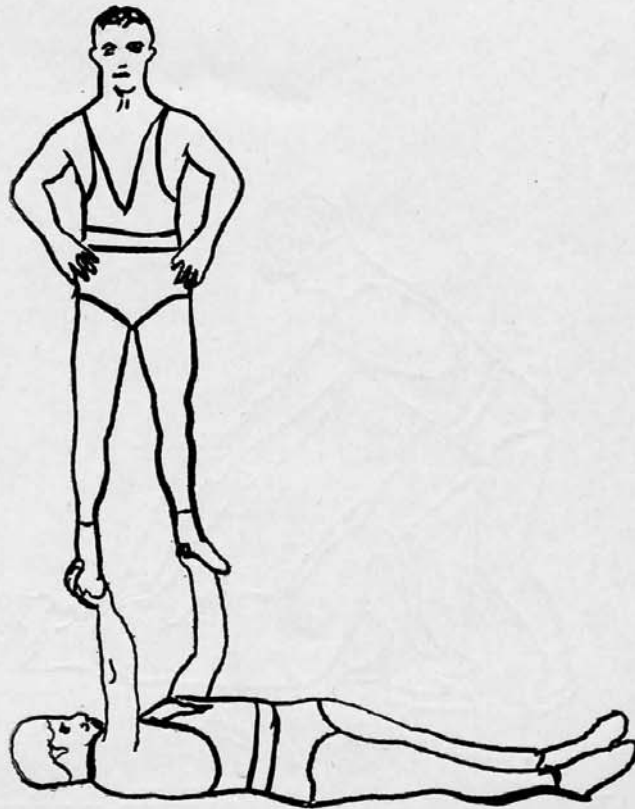
The top man stands on his head and hands, bottom man faces him, and stands very close to the top man, grasps the top man's hands, as the top man's legs rest against the under man's shoulders. The under man squats low enough for both to bend the arms, one equal with the other, each man should press the elbows in tightly to the sides, especially the under man; then the under man lifts the top man as strong as he can. Just as the top man's head is about as high as the under man's knees, the change in the position of the arms is made, from the hanging position to the pushing position. This change is made very quickly by both at the same time, the top man straightening his arms, and the under man keeping his elbows close to the sides, lifts the top man by suddenly bending, the same as getting under a bar bell in the jerk, then straightening up under the top man.



no 17.

THE MOUNT TO THE HEAD AND STANDING BALANCE.

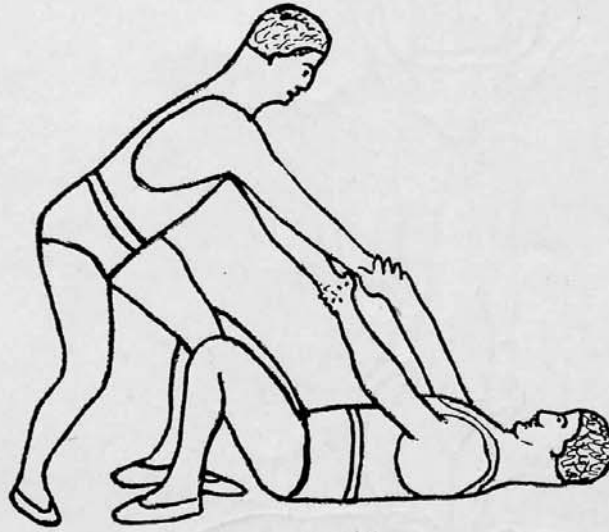
The top man stands in front of the under man, close up, both facing the same way. The hands are grasped by the under man. The top man sinks slightly in the knees and jumps straight upward, keeping the chest well out and the head in a natural position. As the top man sinks, the under man sinks with him, and keeps the top man going up the same as going into a hand-to-hand stand. The top man draws up his knees to the chest, and both top and under man have straightened their arms; the top man places his feet on the head of the under man. As both let go of one hand, the under man catches hold of the top man's calf on that side, and when he lets go of the other side, the under man catches hold of the other calf. Then the top man straightens up, chest high, knees rigid and arms held out parallel with the shoulders to assist the balance. This is necessary only for a short time, until the under man becomes used to balancing the top man, then the calves may be released, and the mount can be made clear to the head without touching the calves.



no 18

FOOT STAND IN THE HANDS ROUTINE.

The top man mounts to the under man's shoulders standing. The under man places his hands on a level with his shoulders, with the elbows bent close. The top man then places one foot in the under man's hand, and the other foot in the other hand. Then the under man presses the top man up to full arm's length and lowers him down to the shoulders again, and sits down on the floor; then lies down on his back, and presses the top man up to full arm's length again. Then the under man lowers the top man down slowly, until the back of the under man's hands are on the floor about opposite to the top of his head. The top man then steps off the under man's hands, the under man sits up for a second; then lies back again, places his hands where it will feel best to him to lift the top man up again, and get up in a standing position with the arms straight under the top man. Then the under man lowers the top man down slowly, until his (the under man's) hands are opposite his shoulders in front, then the under man presses his right elbow tightly in front against the body, takes all of the top man's weight on his right hand, allowing the right arm to open out. The top man steps backward with the left foot on the right forearm, keeping the right foot in the right hand and the under man lowers him slowly until he can step off on the floor.



no 19

THE CLEAR MOUNT FROM A LYING POSITION TO THE HIGH HAND-TO-HAND.

The top man lies flat on his back, with the knees drawn up and feet flat on the floor and separated about fifteen inches. The under man places his left foot close up to the top man's crotch; at the same time crosses his arms (right arm on top), and grasps the top man's hands (right hand with right, and left with left). Then the under man pulls the top man up toward him sharply; as the top man is coming to a standing position, he jumps straight upward, and the under man sinks slightly. At the same time, the under man lifts the top man upward and to the left by lifting with an upward pull with the right hand and a push with the left; the top man keeping the left arm rigid and helping with the right. This is one combined movement, with the top man traveling from the front of the bottom man to his back. As the top man is traveling around, he keeps drawing his knees up, so as to be in position to press up to the high hand-to-hand, which is held; then dismount forward. (Later on, I will explain how to do the forward somersault out, which makes a good finish for this trick, also for others.)



HAND-TO-HAND STAND, LOWER TO THE FORWARD LAY-OUT AND MOUNT TO HAND-TO-HAND

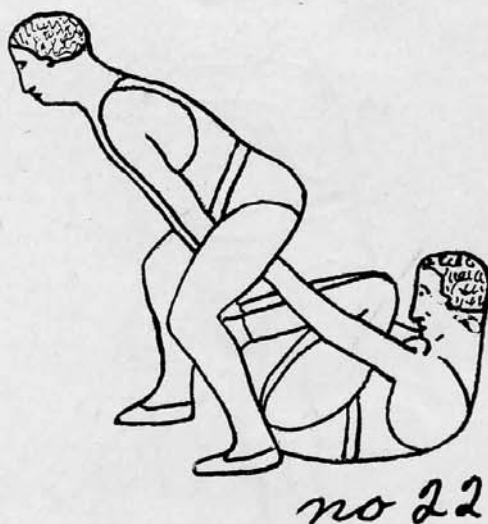
Mount between the arms the same as you do for the mount to the stand on the head. The under man lowers the top man down from the high hand-to-hand, until the under man's hands are level with his shoulders. Then the top man lowers until his shoulders are just above the under man's knees. When the top man has lowered to straight arms from the standing position, the under man assists him by changing his position. The top man places his head on top of the under man's thighs (going into the Lay-out like a forward roll) and lowers slowly out into the forward Planche, and holds it a couple of seconds. Then the top man draws his knees up and brings his feet in under the under man's arms and locks his legs around the under man's body. Then the under man lifts the top man upward so the top man is in a sitting position on the under man's chest. At the same time the top man releases his legs from the under man's body and presses up to the high hand-to-hand, and dismounts forward.



no 21

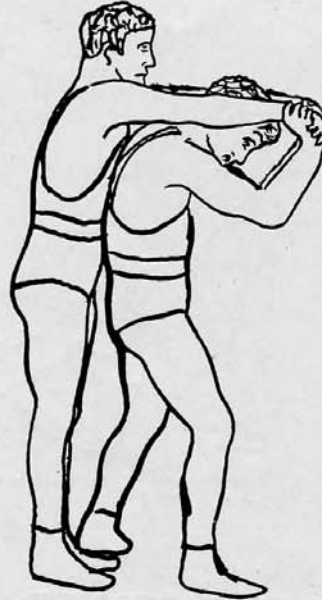
THE DOUBLE ROLL-UP, TO THE HIGH HAND-TO-HAND.

Stand facing each other, the top man bends forward, reaches under through his legs, the under man grasps his hands, (same grip as the forward mount to hand-to-hand). The under man draws the top man tightly against him, and pulls the top man up toward him, so as the top man will get momentum enough to keep going up in the turn, so that he is well over the under man. Just as the top man starts the second turn, going up to the hand stand, the under man sinks slightly, so that the top man can straighten his arms, then the under man presses the top man up to the hand stand. Remember to keep as close and compact as possible, one with the other, until the second turn is started. This trick is not very hard to learn, and it is very effective, when the top man keeps going all the way up without a stop.



THE CANNON BALL.

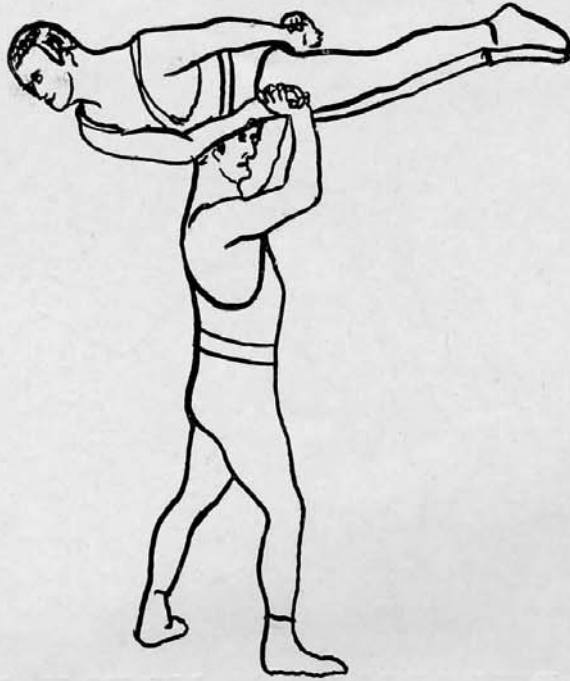
The top man takes position lying on his back, with knees drawn up to the chest; the feet drawn in as tightly as possible, and the head bent forward toward the knees as far as possible, so as he is in a tight ball-up position, at the same time pressing the arms tightly to the sides. The under man facing the same way as the top man, stands with his legs separated far enough to allow the top man to swing through, and he (the under man) stands about opposite to the top man's hips, the under man then grasps the top man's hands and swings him up in front, just high enough to make the change from the hanging position to the pushing position. The top man should keep in the ball-up position until the change is made, then allow the hips to go forward, and the feet to drop backward from the knees, as the under man is pushing the top man up to the high hand-to-hand.



No 23.

THROW-UP TO HAND STAND, STOMACH ON BACK

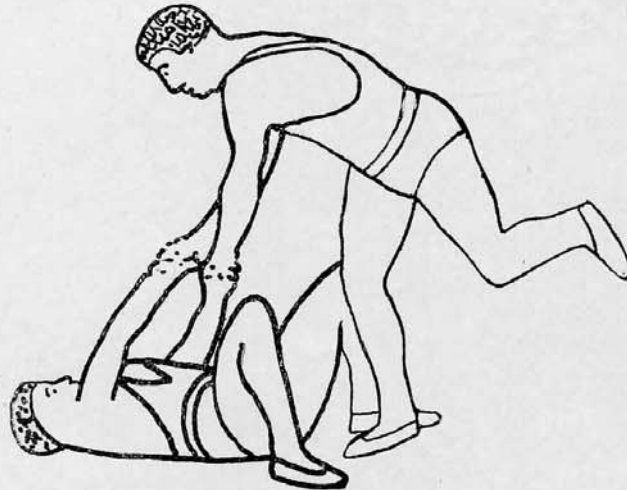
The top man stands behind the under man, facing the same way. Under man's feet spread slightly. They grip in the regular hand-to-hand position, both with the arms bent up close. Then the under man leans forward suddenly, as he pulls heavily on the top man's hands. The top man keeps his body rigid until his feet leave the ground, then he arches his back, while the under man sinks forward with the body and gives a strong lift upward with his back. Just as the top man's chest is leaving the under man's back, the under man lowers his arms far enough to allow the top man to straighten his arms. Then the under man presses the top man up to the high hand-to-hand.



no 24

THE TWISTING HAND STAND, STOMACH ON HEAD.

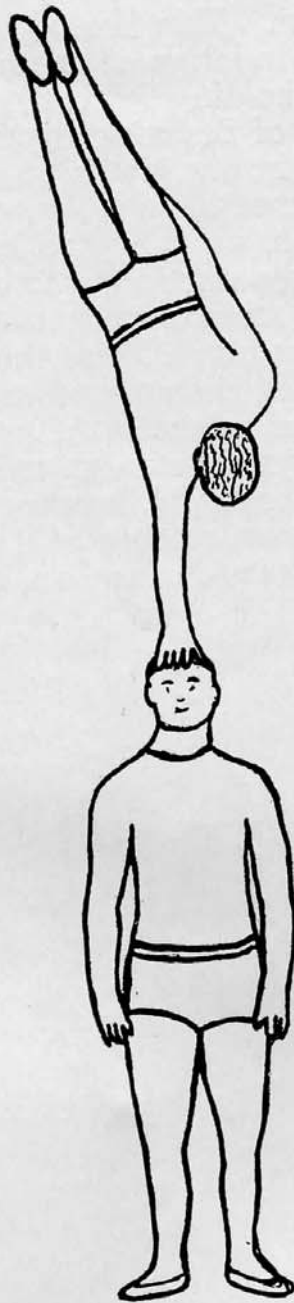
The top man stands facing the under man who grasps him by the hips, the top man catching hold of his wrist. Then the top man springs upward (the under man assisting him), and places the top man on top of the under man's head, on his stomach in a horizontal position. Then the top man releases his hands, and places the left arm across his back. Then the under man grasps the top man's right hand, with his right hand. The under man sinks slightly, and gives a good strong lift, by bending his knees and pushing the top man from his head. As the top man clears the under man's head, he draws his knees up quickly to the chest, and turns rapidly half way round to the right, the same time pressing up to the high hand-to-hand.



no. 25

THE RUN AROUND, HAND-TO-HAND.

The top man lies on his back on the floor, with the knees drawn up. The under man places his left foot close to the top man's crotch, and grasps the top man's left hand with his left hand, and reaches over the left arm and grasps the top man's right hand, with his right hand. The under man pulls the top man up to his feet quickly and the top man jumps upward, and is turned half way around, up into the high hand-to-hand. And without a stop, he comes down between the under man's arms, to his feet on the floor; and does a forward roll. As the under man runs around on the right side of the top man, he places his left foot in the starting position again, as the top man draws his knees up. Then repeat the full trick again, as before. As a rule about five of these are done in rapid succession, which makes a complete circle. The effectiveness of this trick is heightened, by the fact that the hands are never released during the five turns.

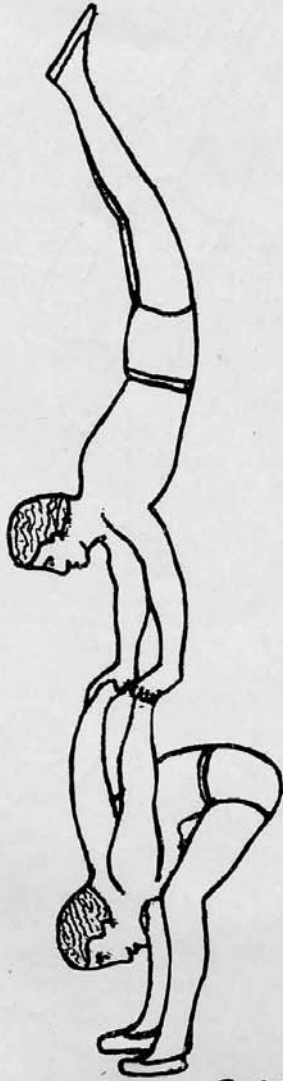


no 26.

THE ONE HAND BALANCE ON THE HEAD.

Top man mounts between the arms, to his feet on the shoulders, both face the same way; the top man takes a squat position, and places his right hand on the under man's head, and catches hold of the under man's left hand. The under man holds his left hand slightly higher than the top of his head; then the top man gives a slight jump upward off his feet into the hand balance (this is much easier than pressing up). From the time the top man leaves the shoulders with his feet, he takes as much weight on the right hand (which is

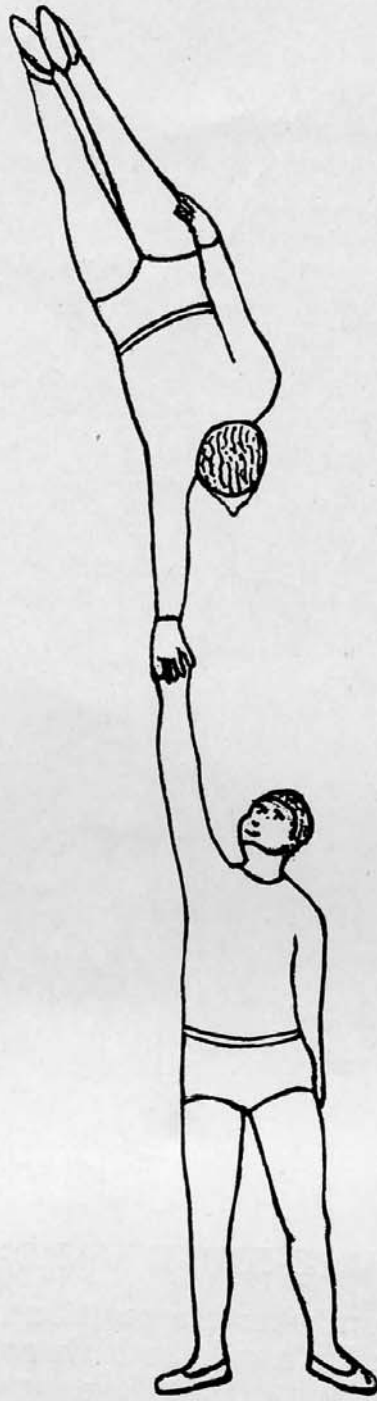
on the head) as he can. This should be held as steady as possible. Do not attempt to let go of the hand, until you have had considerable practice holding the position. It is a good idea to practice the first part of the trick, by the under man sitting on the floor, with the right leg drawn up, and the heel almost up to the seat. The top man should balance on the one hand with the legs hanging loose, until he has become proficient in the balance, then they may start to practice with the under man standing on his feet, and continue until they have mastered the balance in that position. Then the top man may practice by holding one finger of the under man, until he can feel that he can do the free hand balance. After accomplishing this the top man may, by degrees, straighten up to the perfect one hand balance; with knees rigid, legs together and toes pointed. To dismount, the top man catches hold of the under man's left hand and drops to his feet on the floor behind the under man.



no 27

THE JACK-KNIFE HAND-TO-HAND.

The under man takes his position bent forward, reaching up backward with his hands as high as he can. The top man stands with the back of his legs against the under man's shoulders, feet pointing the same way as the under man's. The top man reaches back and grasps the under man's hands, and presses up carefully so as not to interfere with the under man's balance. The weight of the top man will force the bottom man's shoulders against his knees. The dismount is done coming out through the arms from where the start was made. In practicing this trick at first, it is better to have someone hold the top man until both are used to mount safe to it, also to dismount safely.



no 28

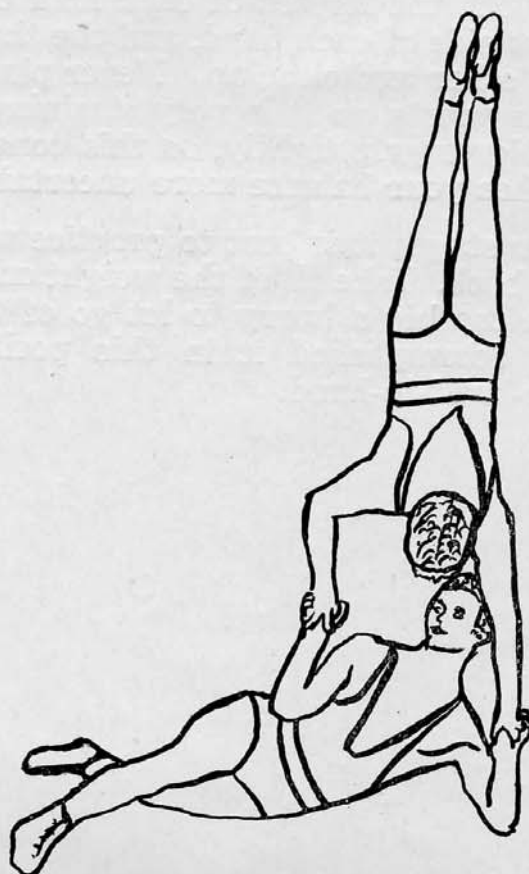
THE ONE HAND, HAND-TO-HAND BALANCE.

Before attempting this trick, I should strongly advise each of the performers to learn the one hand balance on the floor, as it will save a lot of time and an enormous amount of hard work. As each would instinctively help the other to hold a steady balance.

The best way to practice is: Mount to the high hand-to-hand, and catch with a normal grip. The normal grip means:

place the hands with the fingers of each man close together, lapped over the outside of each hand, and the thumbs straight alongside of each other and close up. Never place the ends of the fingers on the wrists, as it is very straining, and retards your progress. Never grip tightly, as this consumes a lot of strength and makes your balance more uncertain.

In the earlier stages it is best to practice with the under man lying on his back. Take all of the weight on the one hand, and do not be in too big a hurry to let go of the free hand. After you have accomplished it in this position, you may practice the high-hand-to-hand.



no 29.

THE HAND-TO-HAND ELBOW ROLL AROUND.

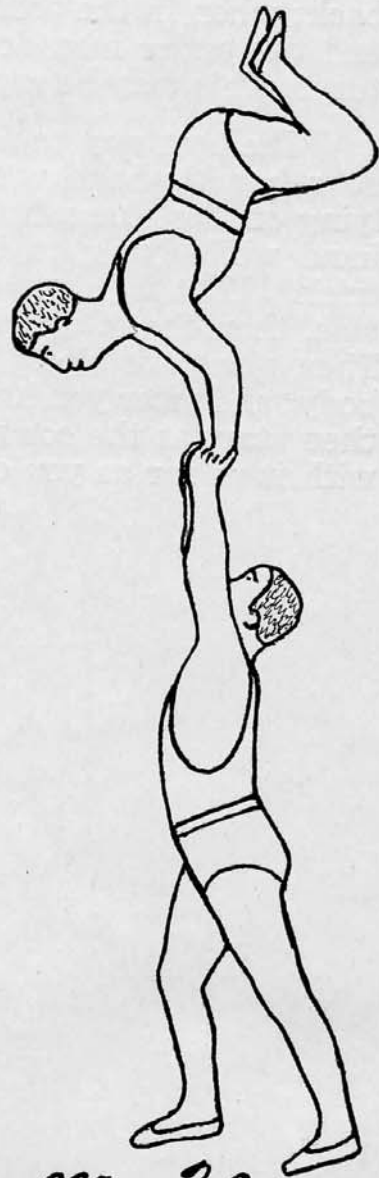
Start from the high hand-to-hand, lower down in the hand stand until the under man is in a lying position on his back. The under man bends his right elbow, lowering the top man down on the right side; the top man keeps his right arm straight and rigid, and bends his left arm about the same distance as the under man bends his right arm, so as to keep the balance even. The under man then places his right foot over the left leg raising his right hip from the floor at the same time, and places his right foot on the floor, bending the knee so as to guide the body in his turn to the right elbow on the floor. As he turns in short with the right elbow resting on the floor, he (the under man) then bends his left elbow, and the top man straightens his arm slowly at the same time, as the under man places his left elbow on the floor. This completes half of the turn. Then the top man leans slightly to the right side as the under man lifts his left elbow off the floor (assisting with his right leg on the floor to turn), as the under man lifts his left elbow off the floor, he places it against his side (the same as for the half arm Planche), and takes most of the top man's weight on this side, while he lifts his left elbow off the floor. By this time, the under man is assuming his position on the

back; when in the position, the top man straightens his arms, and the under man does likewise, which makes the complete turn. This may be repeated as desired.

The best way to practice the elbow roll around at first is: do a hand-to-hand with the elbows on the floor, under man lying on the stomach; then practice all the positions hand-to-hand while lying on the back, which are used in doing the trick. That is, learn to balance with the elbows bent on one side, then the other, as described in the writing of the trick. Then place one elbow on the floor, and the other against the body; and after you have learned to balance in all the positions, then start at the commencement of the trick, and go through with it as far as you can.



30 a.



no. 30

THE FORWARD SOMERSAULT OUT ROUTINE.

The top man stands in front of the under man facing the same way, close up, both grip hands. The top man springs upward, and the under man assists him to jump over the under man's right arm to the floor, and right back again to the starting position; and over the left arm and back again. Then he jumps backward to the floor over the under man's head. The under man assisting him by sinking in the knees, and right back again over the under man's head (without breaking the tempo) to the starting position. And from there right up. (The same as going into the high hand-to-hand, by doubling his knees up close to the chest.) Then the top man starts to turn forward out of the under man's hands (like a hand spring) at the same time straightening his arms and legs, while the

under man gives him a strong push, so he can travel a distance, and alights on his feet. This whole routine is done in what is known as "swing tempo;" that is, without a stop from beginning to end.

PRELIMINARY SINGLE EXHIBITION ROUTINE.

1. THE HAND BALANCE EXERCISE.
2. WALKING ON THE HANDS; FORWARD, BACKWARD, SIDEWARD AND IN A CIRCLE.
3. THE FORWARD ROLL UP TO A HAND STAND.
4. THE STRADDLE PRESS UP.
5. THE BACK ROLL UP TO A HAND STAND.
6. THE STRAIGHT HAND STAND WITH THE HEAD BETWEEN THE ARMS.
7. THE HALF ARM PLANCHE.
8. JUMPING ON THE HANDS.
9. THE HAND STAND ON THE POINTS OF THE FINGERS.
10. THE FISH TAIL PRESS UP.
11. THE SCISSORS HAND STAND.
12. LOWERING DOWN FROM A HAND STAND TO THE STOMACH, AND PRESS UP.
13. THE STIFF ARM AND LEG PRESS UP.
14. WALKING ON THE HANDS SIDEWARD FOR EXIT (TO FINISH THE EXHIBITION).

ADVANCED SINGLE EXHIBITION ROUTINE.

After having mastered this routine, you will be able to compete with any of the professional hand balancers.

1. PRESSING UP TO A HAND STAND FROM LYING FACE DOWNWARD.
2. THE FORWARD DROP TO A HAND STAND.
3. JERKS IN SWING TEMPO.
4. THE JACK KNIFE HAND STAND.
5. HAND STAND, LOWER TO ELBOW STAND AND PRESS UP TO THE HAND STAND.
6. THE LAY DOWN HAND STAND.
7. HAND STAND ON THE POINTS OF THE FINGERS (AND WALK ON THE FINGER POINTS).
8. TWISTING JUMP TO A HAND STAND.
9. THE ONE HAND BALANCE.
10. THE PLANCHE.
11. THE REVOLVING HALF ARM PLANCHE.
12. JUMPING ON ONE HAND.
13. THE ONE HAND BALANCE PLANCHE.
14. THE ALLIGATOR WALK (TO FINISH THE EXHIBITION).

Some of these tricks you may not be able to do in the routine, so they can be left out, and added as they are learned.

PRELIMINARY HAND-TO-HAND EXHIBITION ROUTINE.

1. THE MUSCLE BALANCE.
2. HAND-TO-HAND WITH ELBOWS ON FLOOR.
3. HAND-TO-HAND, UNDER MAN IN SITTING POSITION.
4. THE HALF ARM HAND-TO-HAND.
5. THE HIGH HAND-TO-HAND BALANCE.
6. THE BREAST UP HAND-TO-HAND.
7. THE FORWARD PULL UP TO HAND-TO-HAND BALANCE.
8. THE HAND STAND ON THE FEET ROUTINE.
9. HAND STAND WITH TOP MAN STANDING ON BACK.
10. THE CRADLE HAND STAND ROUTINE.
11. THE DOUBLE HAND BALANCE.
12. THE WRESTLERS' BRIDGE HAND-TO-HAND STAND.
13. THE HALF ARM PLANCHE ON THE HEAD.
14. THE DOUBLE ROLL BACK TO BACK UP TO HIGH HAND-TO-HAND.
15. HIGH HAND-TO-HAND, LOWER TO LYING POSITION, ROLL BACK AND MOUNT TO HAND-TO-HAND.

ADVANCED HAND-TO-HAND EXHIBITION ROUTINE

16. MOUNT FROM STANDING ON THE HEAD TO THE HAND-TO-HAND.
17. THE MOUNT TO THE HEAD AND STANDING BALANCE.
18. FOOT STAND IN THE HANDS ROUTINE.
19. THE CLEAR MOUNT FROM A LYING POSITION TO THE HIGH HAND-TO-HAND.
20. HAND-TO-HAND STAND, LOWER TO THE FORWARD LAYOUT AND MOUNT TO HAND-TO-HAND.
21. THE DOUBLE ROLL UP, TO THE HIGH HAND-TO-HAND.
22. THE CANNON BALL.
23. THROW UP TO HAND-TO-HAND, STOMACH ON BACK.
24. THE TWISTING HAND STAND, STOMACH ON HEAD.
25. THE RUN AROUND, HAND-TO-HAND.
26. THE ONE HAND BALANCE ON THE HEAD.
27. THE JACK-KNIFE HAND-TO-HAND.
28. THE ONE HAND, HAND-TO-HAND BALANCE.
29. THE HAND-TO-HAND ELBOW ROLL AROUND.
30. THE FORWARD SOMERSAULT OUT ROUTINE.

NOW WE COME TO THE VERY LATEST PHASE OF HAND BALANCING, NAMELY, "FINGER BALANCING."

Accomplished by Mr. Robert L. Jones, a pupil of Paulinetti. Many of the greatest artistes in the balancing and gymnastic art pronounced these feats impossible, as they did with the author's feats, until they had seen them performed.

Just stop a few moments to consider what it means to figure out a method of practice, to commence the training of the muscles for these extraordinary feats.

To commence the balancing feats on the Indian clubs, even on the five fingers is Herculean, then consider what it means to allow one club to drop at a time (while balancing on the finger points on these extremely small surfaces) until three under each hand have been released, leaving the performer balancing on the thumb and index finger of each hand. This alone is a marvelous feat, but when the performer releases the index finger of each hand and the two Indian clubs drop, leaving the performer balancing on his two thumbs alone, you will have seen something that you had never seen before, and I doubt very much if you will see it again by any other performer in many years to come.

I am introducing these pictures of Mr. Jones to give the purchaser of this volume an idea of what can be accomplished by scientific training and perseverance, of which Mr. Jones is a great example.





THE SCIENCE OF HEAD BALANCING

By PROF. P. H. PAULINETTI

(Past Master of This Art)

The Very First Time the Secrets of This Art Have Been
Revealed to the Public.

The head balance has always been a fascinating art, besides being mysterious to the onlooker, as to how the performer learned to stand on his head without using the hands for support. All this mystery is cleared up in this course, so the student can go right ahead, as every point is thoroughly explained from start to finish.

A properly made "grummet" to fit the head is the great essential. The author has given this special consideration and has made a "grummet" which is scientifically constructed, so that it will fit the head properly, making it easy to feel the sense of balance, as the grummet makes the performer draw his weight toward the center of gravity. This greatly assists in keeping the body steady in the balance.

The author being expert in the art of head balancing, besides having instructed quite a number of pupils in their accomplishment of this feat, is qualified to impart the knowledge to those who wish to take up this fascinating study.

Those who wish to follow the art of head balancing as a profession, will find that it is the easiest branch of professional gymnastics if a person wishes to do a complete gymnastic act, as there is but one feat to learn. It is amazing to see what can be accomplished in head balancing in an incredibly short time. While learning the free head balance, the different phases of it are put together in sequence, as stated in this complete course. All chances of falling, or being hurt in the slightest way, while learning, are entirely eliminated by explaining what to do, and just how to do it, in the first stages of learning, and until the head balance has been thoroughly accomplished. It is unnecessary to leave the floor, even one inch, so there is no chance taken. The "grummet" rests on the floor, and the head rests on the "grummet." If you follow the instructions closely, you cannot go wrong.

The learning of this great feat is highly fascinating, no matter whether you intend to take it up as a profession, or just do it for exercise and amusement. The illustrations were posed for by the author.

The price of the course is \$2.50

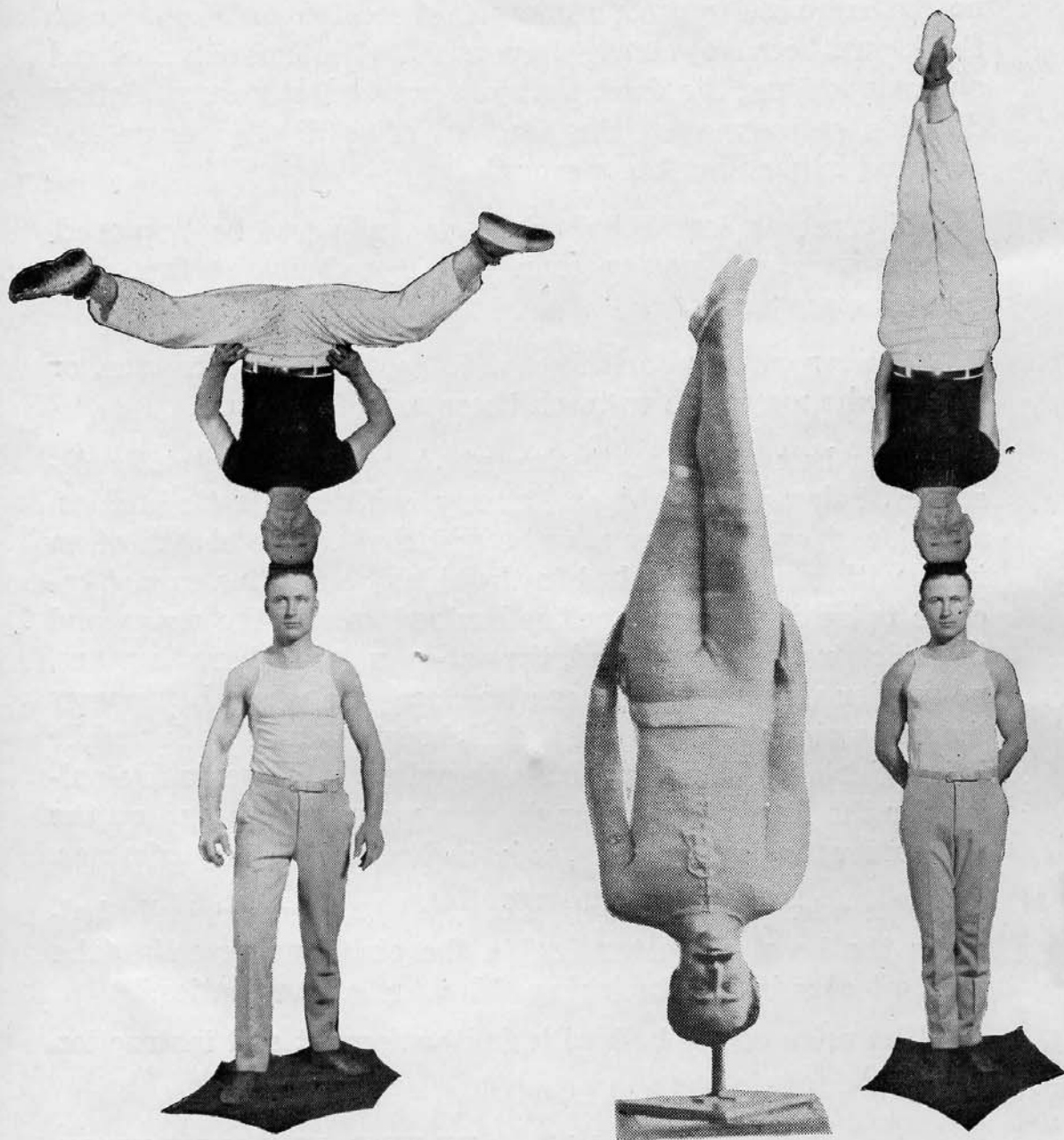
The amount of practicing a person should do in learning the head balance is fully explained in this course; how to increase or diminish the routine according to the capacity of the pupil, giving the exact method the author has always used. By the use of this method, you will be surprised to see how fast perfection will reveal itself; this exact method, the writer has used throughout his whole career as an acrobat, gymnast, hand and head balancer, as well as other phases of exercise.

The old slogan, that practice makes perfect, is the truest saying of all, especially in exercises of all kinds.

P. S.—THIS COURSE TEACHES HEAD TO HEAD BALANCING
ALSO.

A specially constructed professional "head grummet" is supplied at \$5.00 each.

Address P. O. Box 73,
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THE MECHANIC OR SAFETY BELT, AND HOW TO USE IT SAFELY.

BY P. H. PAULINETTI.

In learning acrobatics and gymnastics, too much care cannot be exercised in protection against accidents. Many people think, just because you may have a belt with lines attached and a person holding the lines, that you are perfectly safe. Safety depends entirely upon the amount of skill the person has acquired in handling the mechanic.

If a person knows how the mechanic is to be employed, there is practically no danger in learning to become a first-class acrobat or gymnast.

A clear explanation of what to do, for the instructor, or others who may wish to teach these arts, is given.

This belt and its attachments have been especially designed, being very light and strong, with automatic buckles, and side straps, so they may be adjusted to the eighth of an inch, with swivels attached to the sides, so the line cannot become twisted, when the belt is buckled around the waist, and the side straps are adjusted, they stay exactly where they are, no matter what action takes place, and the whole being very light in weight, there is not the slightest discomfort felt while it is adjusted. There is one single pulley, and one double pulley for the line to run through, so a person can stand on the side under the double pulley, to hold the line for the performer.

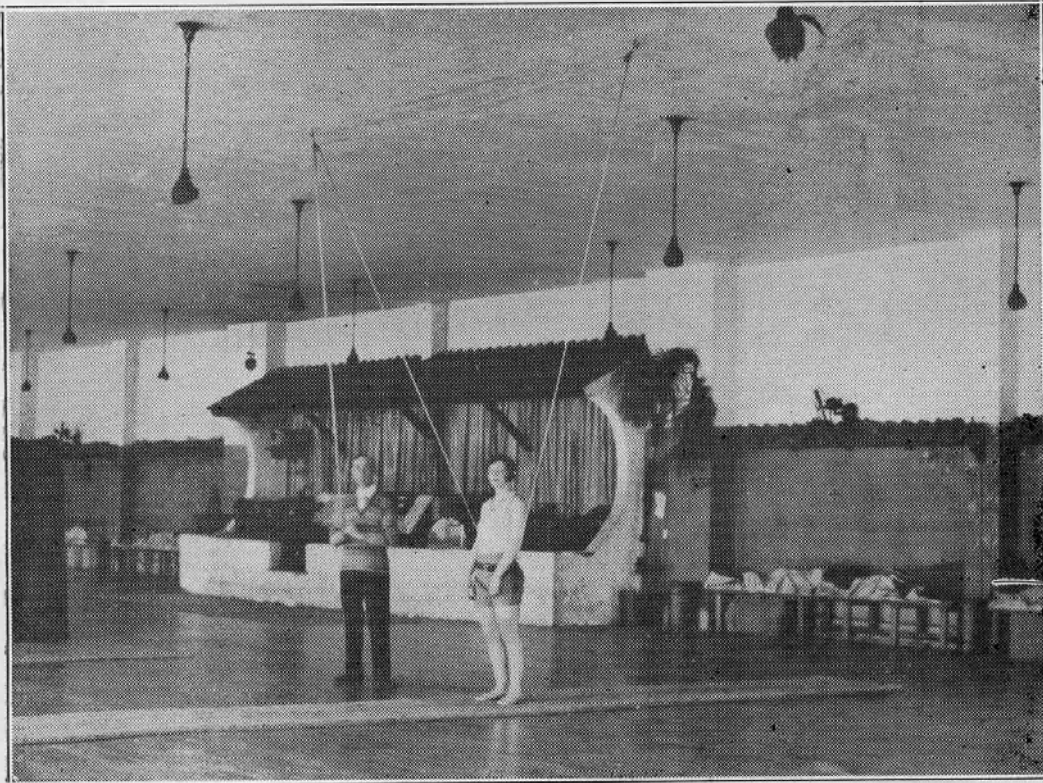
The scientific construction of the belt, gyroscopically balances the body while turning in the air, thus revealing the shortest cuts in accomplishing "The Art of Acrobatics."

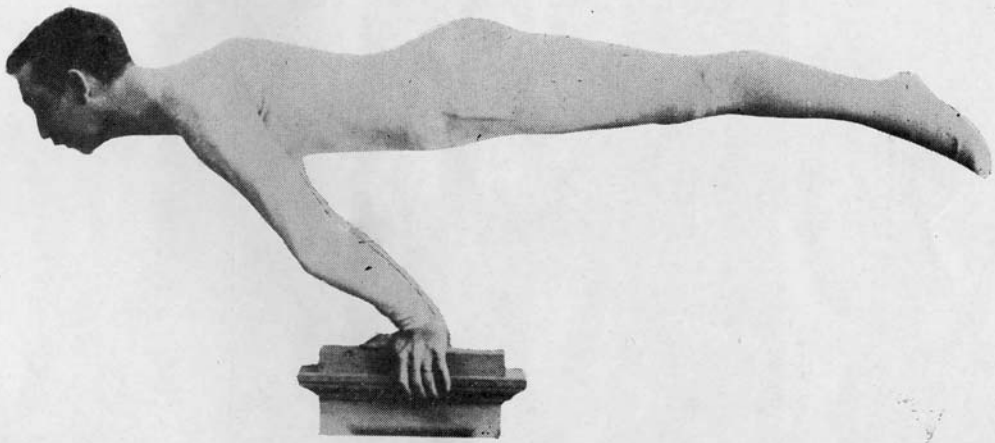
The price of the belt with full equipment and instruction is \$15.00.

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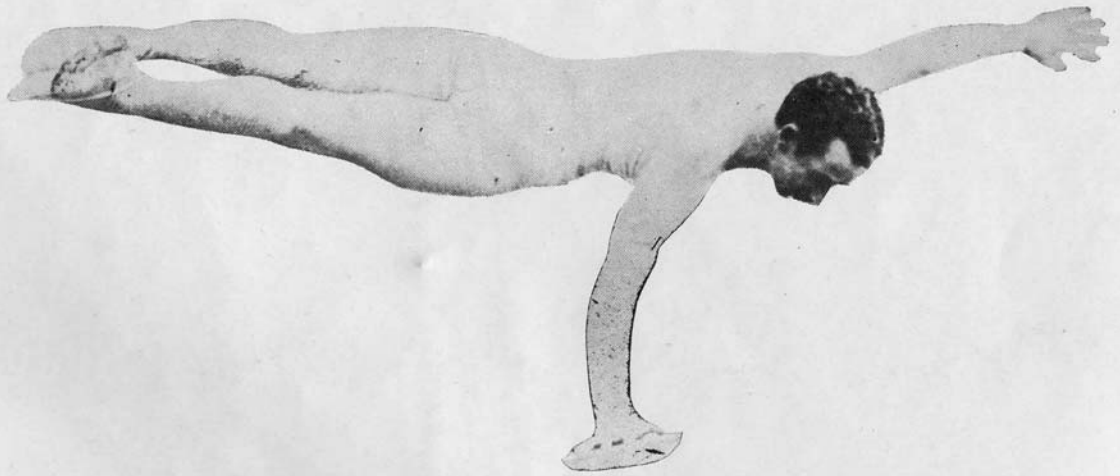
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THE TWO HAND BALANCE PLANCHE
BY PAULINETTI



THE ONE HAND BALANCE PLANCHE
BY PAULINETTI

